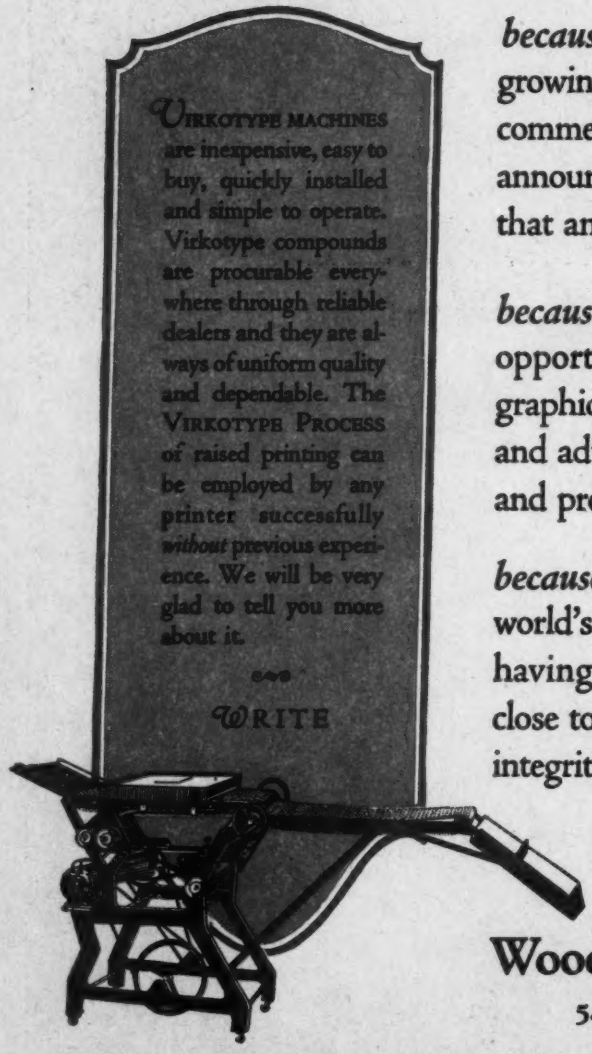
THE INLAND PRINTER

The Leading
Business and Technical Journal of the World
in the Printing and Allied Industries

Volume 78 FEBRUARY, 1927 Number 5

Why should I do

VIRKOTYPING?



because: there is an established and growing demand for raised letter effects on commercial stationery and formal business announcements of all kinds [a class of work that any printer can handle *profitably*].

because: VIRKOTYPING offers limitless opportunities for new and novel typographic effects on all forms of commercial and advertising printing [stimulating new and profitable business].

because: the VIRKOTYPE PROCESS is the world's standard raised printing process, having served printers everywhere for close to a score of years with sincerity and integrity.

Wood, Nathan & Virkus Co.

547 West 23rd Street, New York

VIRKOTYPE

No More Jams on Price

How Butler Protects You



Distributors of

BUTLER PAPER

J. W. Butler Paper Company	Chicago
Standard Paper Company	Milwaukee
McClellan Paper Company	Minneapolis
McClellan Paper Company	St. Paul
McClellan Paper Company	Duluth
Butler Paper Company	Detroit
Central Michigan Paper Co.	Grand Rapids
Butler Paper Company, Inc.	New York
Mississippi Valley Paper Co.	St. Louis
Missouri-Interstate Paper Co.	Kansas City
Southwestern Paper Company	Dallas
Southwestern Paper Company	Fort Worth
Southwestern Paper Company	Houston
Butler Paper Company	Denver
Sierra Paper Company	Los Angeles
Pacific Coast Paper Company	San Francisco
Pacific Coast Paper Company	Fresno
Mutual Paper Corporation	Seattle
Butler American Paper Company	New York
Patten Company, Ltd.	Honolulu

BUTLER BRANDS Paper THE BEST

Eighty-three Years' Service to Printers

"SUBJECT TO CHANGE WITHOUT NOTICE" is a thing of the past so far as Butler Papers are concerned.

Price protection on both out-of-stock and mill shipments makes it possible for the printer to know exactly what the paper cost will be on every printing order for which Butler Paper is used.

All Butler Catalog out-of-stock prices remain effective for five *extra* days after published date of advance. Declines become effective immediately.

All Butler Mill Shipment Quotations are guaranteed for thirty days (unless otherwise specified) with complete protection against any decline.

If you have not yet seen it, send for broadside announcement, "*Now* Butler Prices are Guaranteed."

Butler Paper

Every concern manufacturing and selling printing equipment and supplies should be represented in

The Printing Equipment and Supplies Number of THE INLAND PRINTER

This Important Number Will Be Published August 1, 1927,
One Month Before the Great National Graphic Arts Exposition in New York City



ROYLE ENGRAVING MACHINERY

In the Machine Room—a photo-engraver's profits and reputation are much at stake. Speed is money. Slips here are costly. Crude work condemns.

The best insurance against machine room mishaps is Royle Machinery—*always dependable.* Catalogue No. 300.

JOHN ROYLE & SONS
PATERSON – NEW JERSEY

THE INLAND PRINTER

Volume 78, No. 5 February, 1927

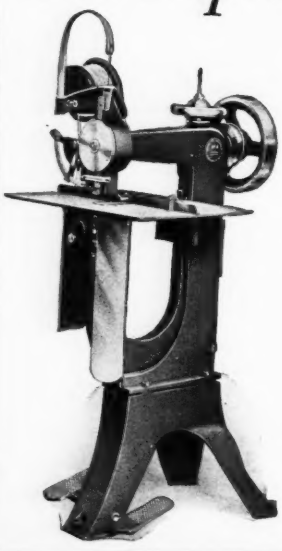
HARRY HILLMAN, *Editor-in-Chief* · MARTIN HEIR, *Associate Editor*

Published Monthly by
THE INLAND PRINTER COMPANY
632 SHERMAN STREET ~ CHICAGO, U. S. A.
New York Advertising Office: 41 Park Row

TERMS: United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879

The Dependable No. 4 BOSTON *Stitcher*



ONE of several Boston Wire Stitchers that have been popular in the printing and binding industries for nearly a quarter of a century. This long period of service—the fact that most of the early installations are still in satisfactory operation—is the buyer's assurance of the extraordinary efficiency of Boston Wire Stitchers.

Boston values are intrinsic, not speculative. Annual depreciation and maintenance expense are low. Operators appreciate Boston simplicity and easy handling. ***Turning the handwheel to gauge thickness of work adjusts all parts.*** No. 4 Boston capacity, ½ inch. Flat and saddle table.

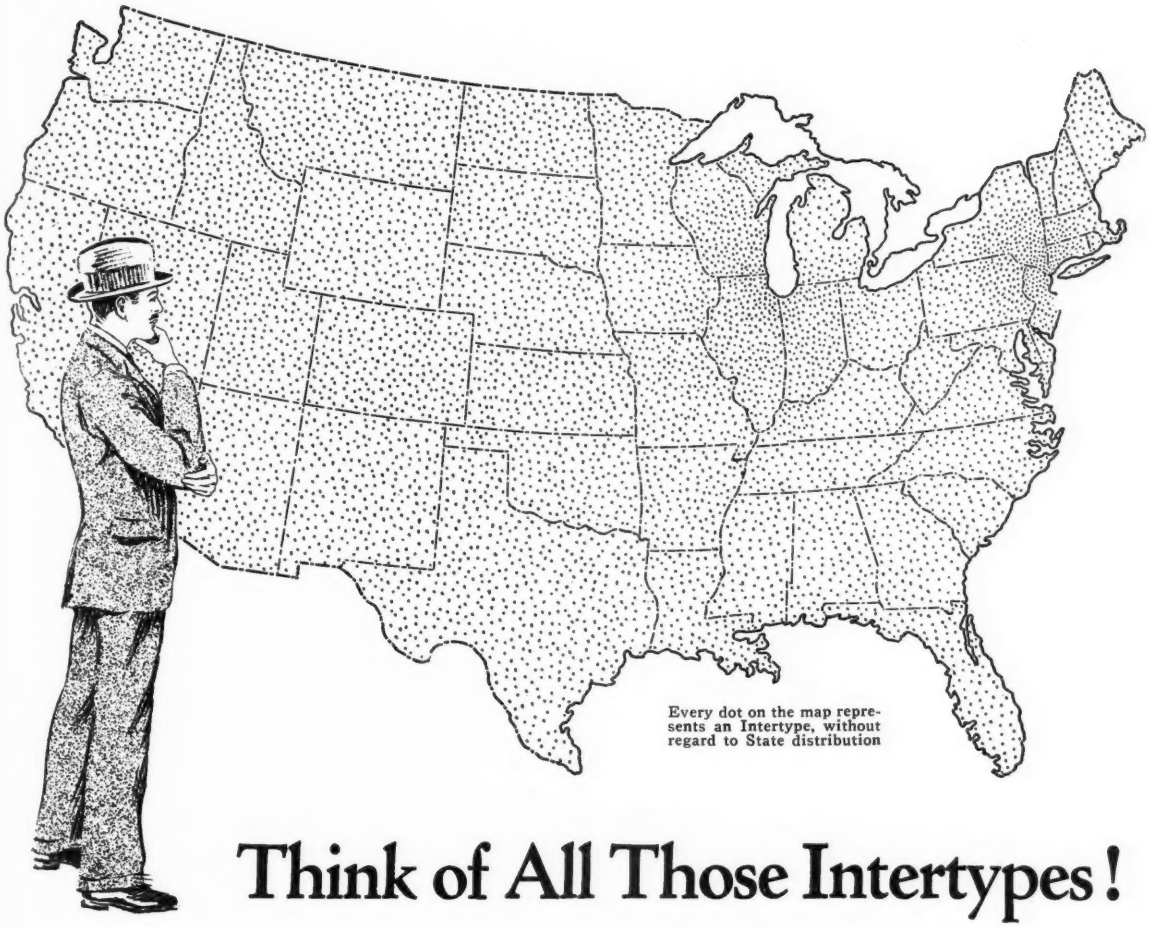
All Regular Models and Spare Parts carried in Stock at Selling Houses

GENERAL SELLING AGENT

AMERICAN TYPE FOUNDERS COMPANY

Sold also by *Barnhart Brothers & Spindler,* all selling houses; in Mexico and South America by *National Paper and Type Company;* in Canada by *Sears Company Canada Limited,* Toronto-Montreal

SET IN MEMBERS OF THE GARAMOND FAMILY ADAM ORNAMENTS



Think of All Those Intertypes!

.....Every dot on the map shown above represents an Intertype Composing Machine now in use. Wherever you happen to be, there is probably an Intertype just around the corner.*

You can, therefore, easily find out what *users* think of Intertypes, and we urge you to do so before you buy a composing machine of any kind.

Doesn't it occur to you, as you now look at the map, that the Intertype *must have very valuable features,* to attract so many buyers?

Find out what these features are! Write for Intertype literature! Ask your foreman or machinist to inquire about Intertype mechanical details!

*A list of Intertype users in your vicinity will be sent on request by any Intertype office

Standardized INTERTYPE

INVESTIGATE THE INTERTYPE

INTERTYPE CORPORATION: *New York* 1440 Broadway; *Chicago* 130 N. Franklin Street; *Memphis* McCall Bldg.; *San Francisco* 560 Howard Street; *Los Angeles* 1240 South Main Street; *Boston* 80 Federal Street. *London; Berlin*



Close-up photograph of the hands of Jas. J. McClay, shaving a plate on the Cottrell Knuckle Shaving Machine

A Trade Secret

THE fact that ROYAL provides the plates for twenty million dollars' worth of fine printing is *a trade secret* which is treasured by a group of shrewd business men whose combined orders have built up the largest business of its kind in the world

—that's Royal

And when a ROYAL *salesman calls on you—if you happen to be a non-believer, or if your brother-in-law is in the electrotyping business, be kind to our man—kid him along and let him down easily—but spare him, if you can, that old one about your knowing where to buy "just as good" plates as* ROYAL *makes—"for less money."*

Royal Electrotype Company

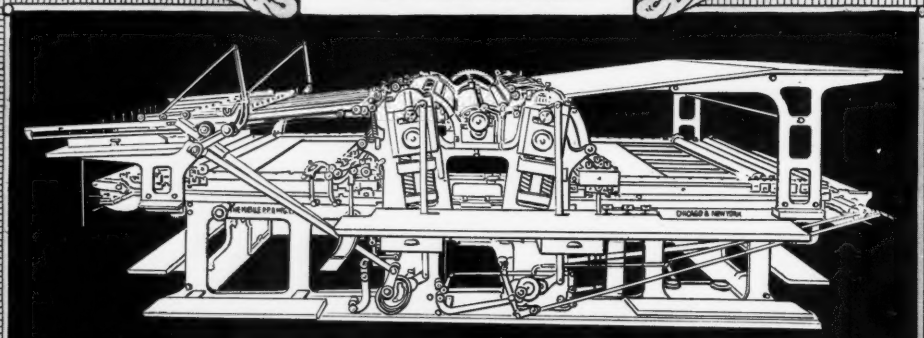
BOSTON OFFICE
470 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway

Member International Association of Electrotypers

The Miehle



The Miehle Two Color Press

The Increasing Use of Color

COMPETITION among advertisers is constantly bringing about an increased use of color work.

To get the prospect's eye and attention it is necessary to go beyond the greatest appeal possible with but one color.

More than ever are the great efficiency and economy of the Miehle Two-Color Press apparent to the discerning printer.

To operate one or more of these presses places the printer in a preferred class.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory Fourteenth and Robey Streets, Chicago

Operating Exhibits: Transportation Building, Chicago Printing Crafts Building, New York

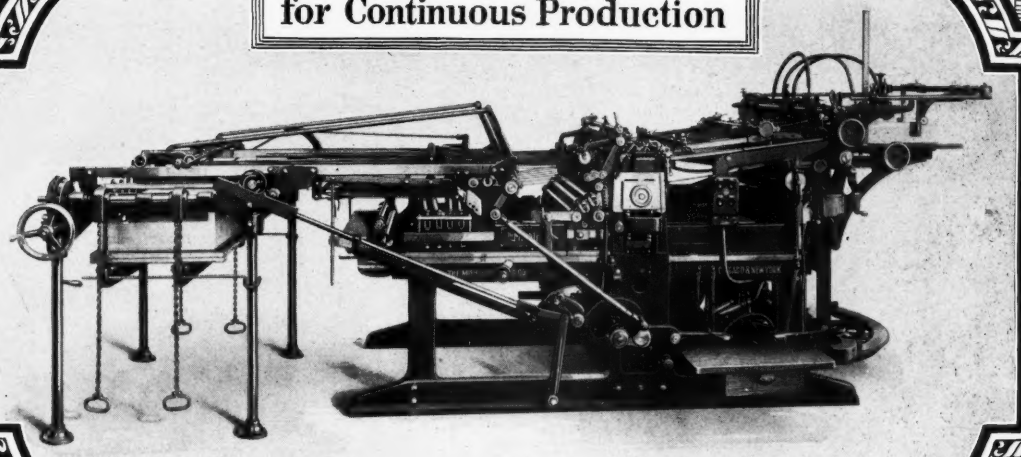
Sales Offices:

PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES ATLANTA, Dodson Printers' Supply Co.
OKLAHOMA CITY, Western Newspaper Union SALT LAKE CITY, Western Newspaper Union

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Miehle Automatic PRESSES
for Continuous Production



COMPETITION

COMPETITION may be the life of trade, but, in many cases, it's the death of profit.

Be that as it may, it's a real condition, particularly in the printing business.

And it must be met. By service; by quality; by price. Without the first two, service and quality, you are out of the running.

To accomplish the third, price, you must have equipment that enables you to meet competition, and *still earn a profit.*

That means you must equip your pressroom with a Miehle Automatic Unit or Units.

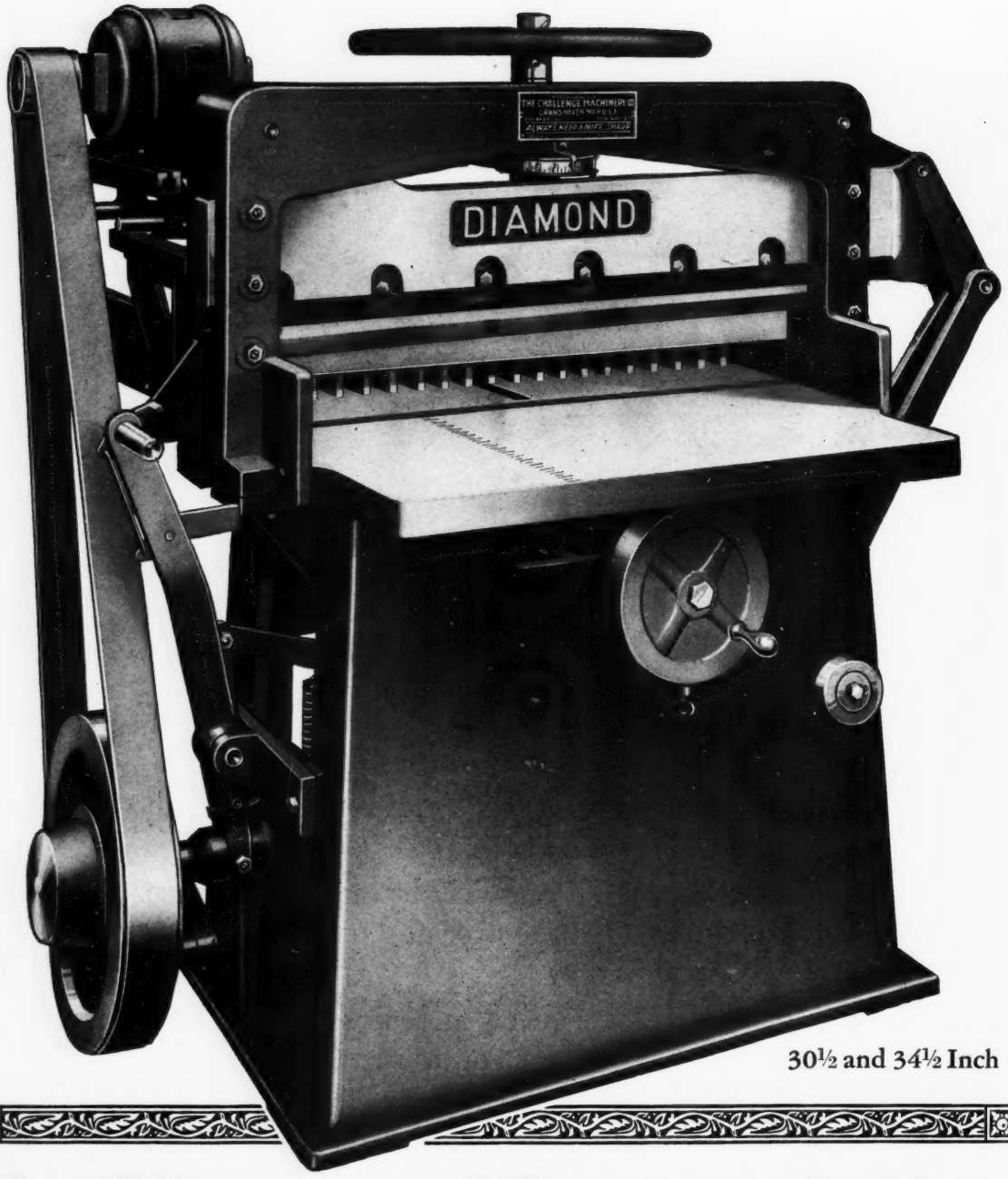
Then, and then only, are you safe.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory
Fourteenth and Robey Sts.
CHICAGO

Sales Offices:
PHILADELPHIA
BOSTON
DALLAS
SAN FRANCISCO
LOS ANGELES
ATLANTA, Dodson Printers' Supply Company
OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

Operating Exhibits:
Transportation Building, Chicago
Printing Crafts Building, New York



30½ and 34½ Inch

The Diamond Power Cutter

is a decidedly profitable cutter in every way—it will speed up production—it will prevent stock wastage—it will bring costs down to the very minimum—it will assist you in turning out quality work at a profit

Ask for Literature—Your Dealer will gladly show you a Diamond

The Challenge Machinery Co., Grand Haven, Mich.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

WESTVACO SUPER



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1926 *West Virginia Pulp & Paper Company*

See reverse side for LIST OF DISTRIBUTORS

The Mill Price List *Distributors* of
WESTVACO MILL BRAND PAPERS

The Chatfield & Woods Company
20 W. Glenn Street, *Atlanta, Ga.*

The Arnold-Roberts Company
Augusta, Me.

Bradley-Reese Company
308 W. Pratt Street, *Baltimore, Md.*

Graham Paper Company
1726 Avenue B, *Birmingham, Ala.*

The Arnold-Roberts Company
180 Congress Street, *Boston, Mass.*

The Union Paper & Twine Company
Larkin Terminal Building,
Buffalo, N. Y.

Bradner Smith & Company
333 S. Desplaines Street, *Chicago, Ill.*

West Virginia Pulp & Paper Company
732 Sherman Street, *Chicago, Ill.*

The Chatfield & Woods Company
3rd, Plum & Pearl Streets,
Cincinnati, O.

The Union Paper & Twine Company
116–128 St. Clair Avenue, N. W.
Cleveland, O.

Graham Paper Company
1001-1007 Broom Street, *Dallas, Texas*

Carpenter Paper Company of Iowa
106–112 Seventh Street Viaduct,
Des Moines, Ia.

The Union Paper & Twine Company
551 E. Fort Street, *Detroit, Mich.*

Graham Paper Company
201 Anthony Street, *El Paso, Texas*

Graham Paper Company
1002-1008 Washington Avenue,
Houston, Texas

Graham Paper Company
332-336 W. 6th Street, Traffic Way,
Kansas City, Mo.

West Virginia Pulp & Paper Co.
122 East 7th Street, *Los Angeles, Cal.*

The
Mill Price List

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Extra Strong Embossing Enamel
Westvaco Ideal Litho
Westvaco Satin White Translucent
Westvaco Coated Post Card
Clear Spring Super
Clear Spring English Finish
Clear Spring Text
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Minerco Bond
Origa Writing
Westvaco Mimeograph
Westvaco Index Bristol
Westvaco Post Card

WESTVACO
QUALITY

Manufactured by
WEST VIRGINIA PULP & PAPER COMPANY

The E. A. Bouer Company
175–185 Hanover Street,
Milwaukee, Wis.

Graham Paper Company
607 Washington Avenue, South,
Minneapolis, Minn.

Graham Paper Company
222 Second Avenue, North
Nashville, Tenn.

The Arnold-Roberts Company
511 Chapel Street, *New Haven, Conn.*

Graham Paper Company
S. Peters, Gravier & Fulton Streets,
New Orleans, La.

Beekman Paper and Card Company, Inc.
137–141 Varick Street
New York, N. Y.

West Virginia Pulp & Paper Company
200 Fifth Avenue, *New York, N. Y.*

Carpenter Paper Company
9th & Harney Streets, *Omaha, Neb.*

Lindsay Bros., Inc.
419 S. Front Street, *Philadelphia, Pa.*

The Chatfield & Woods Company
2nd & Liberty Avenues,
Pittsburgh, Pa.

The Arnold-Roberts Company
86 Weybosset Street, *Providence, R. I.*

Richmond Paper Company, Inc.
201 Governor Street, *Richmond, Va.*

The Union Paper & Twine Company
25 Spencer Street, *Rochester, N. Y.*

Graham Paper Company
1014 Spruce Street, *St. Louis, Mo.*

Graham Paper Company
16 East 4th Street, *St. Paul, Minn.*

West Virginia Pulp & Paper Company
503 Market Street, *San Francisco, Cal.*

R. P. Andrews Paper Company
704 1st Street, S. E., *Washington, D. C.*

R. P. Andrews Paper Company
York, Pa.



Twenty-five years of specialized experience and standardized service are behind every piece of Cline Equipment. Yet every equipment is considered as an individual problem from its production, operating and electrical standpoints.

The Cline Electric Mfg. Co. furnish Motors and Control Equipments for Printing Presses and Auxiliary Machinery for Newspaper and Job Presses.

CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO, ILL.

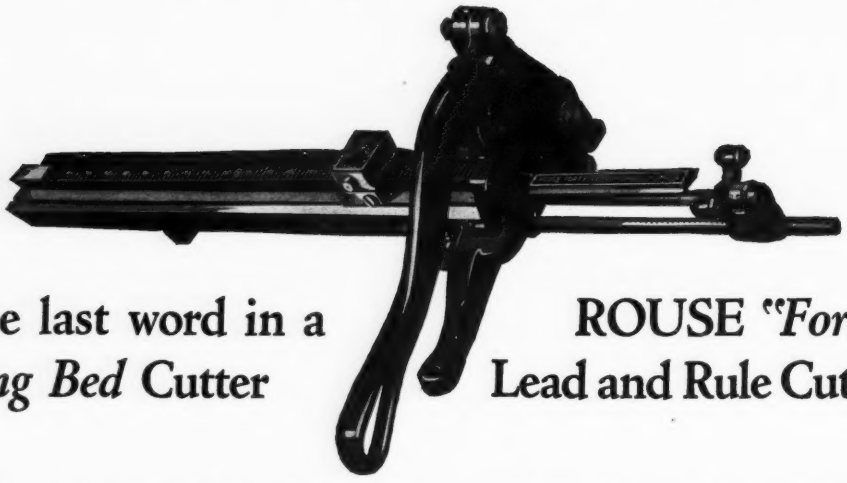
WESTERN OFFICE
FIRST NAT'L BANK BLDG.
SAN FRANCISCO
CALIFORNIA



STANDARD OF THE WORLD

EASTERN OFFICE
MARBRIDGE BLDG.
47 WEST 34TH ST.
NEW YORK CITY

First announcement made only three months ago ~ Today these new ROUSE tools are used by *hundreds* of printers



The last word in a *Long Bed* Cutter

ROUSE *"Forty"* Lead and Rule Cutter

The most perfect and beautifully accurate workmanship on this new Rouse "FORTY" Lead and Rule Cutter raises it to a class outside of competition with any other cutter. If you own the ROUSE "FORTY," you own the BEST. It is even better than the ROUSE American No. 30 Cutter, which has been the largest selling Lead Cutter in the world. The new LONG BED gauges 106 picas; the new "press button" sliding gauge is the smoothest acting gauge you ever touched. You can cut either type metal or brass—106 picas by half picas, and 45 picas by points. **Any leading Type Founder or dealer can show you the ROUSE "FORTY."**

PANAMERIC HAND MITERER



Hundreds have been sold

NO WONDER! LOOK AT THE PRICE: **$28.00** AT CHICAGO

[Slightly Higher South and West]

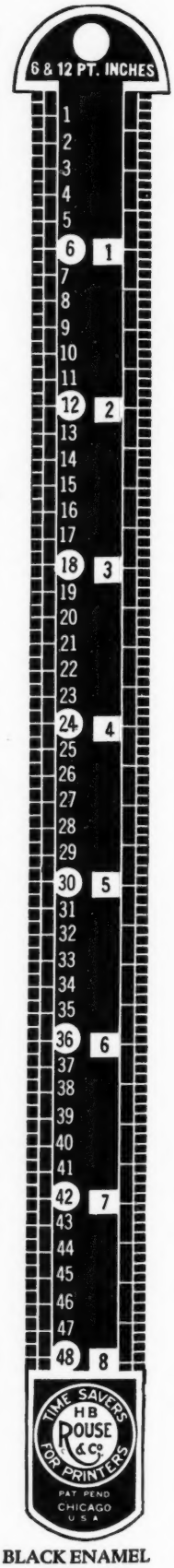
For this price you get a Hand Mitering Machine of standard Rouse Quality. Why should even the smallest printer be without a mitering machine now? Ask your favorite Type Founder or dealer to show you one.

There has been a growing demand for a Black and Brass Type Gauge of ROUSE quality and accuracy. All best dealers now have ROUSE Type Gauges in stock at prices listed here. These Gauges are accurate.

Rouse Type Gauge Prices

No. 1.	12 inch, 6 and 12 Point and Agate	$0.80
No. 2.	12 inch, 6 and 12 Point and Inches	.80
No. 3.	8 inch, 6 and 12 Point and Agate	.65
No. 11.	8 inch, 6 and 12 Point and Inches	.65
No. 4.	18 inch, 6 and 12 Point and Agate	1.75
No. 5.	18 inch, 6 and 12 Point and Inches	1.75
No. 6.	22 inch, 6 and 12 Point and Agate	2.25
No. 7.	22 inch, 6 and 12 Point and Inches	2.25

Illustration at right shows legible design and attractive finish of the accurate ROUSE Type Gauge.



BLACK ENAMEL ON BRASS

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

Latest Invention in Printing World!



Placing End Bars on Page Frame



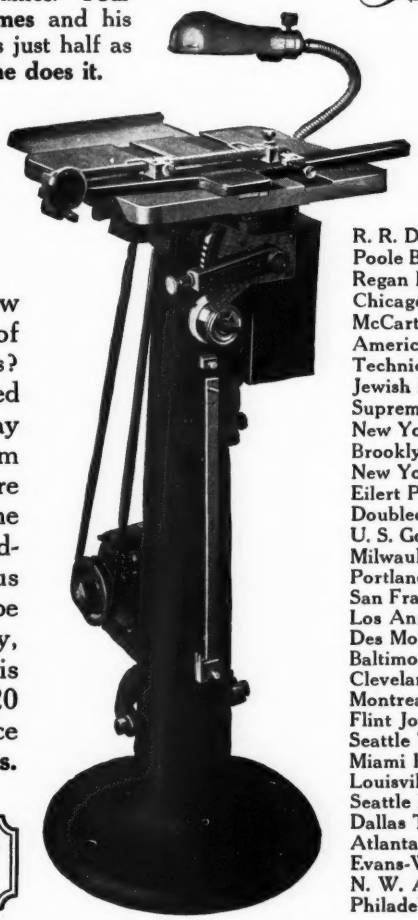
Sale of ROUSE PAGE FRAMES exceeded all expectations. Orders continue in every mail.

In November the FIRST ANNOUNCEMENT of this ROUSE Page Frame was made in the trade papers. Today—just three months later—we have on file many letters from printers proclaiming this one of the greatest inventions for printers. We have increased our manufacturing schedule several times to keep pace with the orders that continue to pour in. REMEMBER—this Page Frame is the only tool manufactured that will PREVENT WORK-UPS. It is the only tool made that will reduce justification of any form FIFTY PER CENT. You actually can SAVE HALF THE LABOR COST you now charge up to JUSTIFYING forms. This is **not** a Frame for STORAGE only. For **storage** this Frame is a LUXURY (to be used only by those printers who can afford nothing but the BEST). For daily use on every press and on EVERY JOB THAT IS PRINTED—the ROUSE Page Frame is an absolute NECESSITY in any printing plant. You get JUSTIFICATION at half your present cost, and FREEDOM from WORK-UPS on the press, and pay us only a few cents per page or form. Let us tell you what other printers SAY about these Page Frames. **Your competitor is installing Rouse Page Frames** and his Stone Work and Justification labor **now** is just half as expensive as yours. At least **ask us how he does it.**

Actually Saves 50% Labor on Stone Work

ROUSE Rotary Miterer Sales Increasing

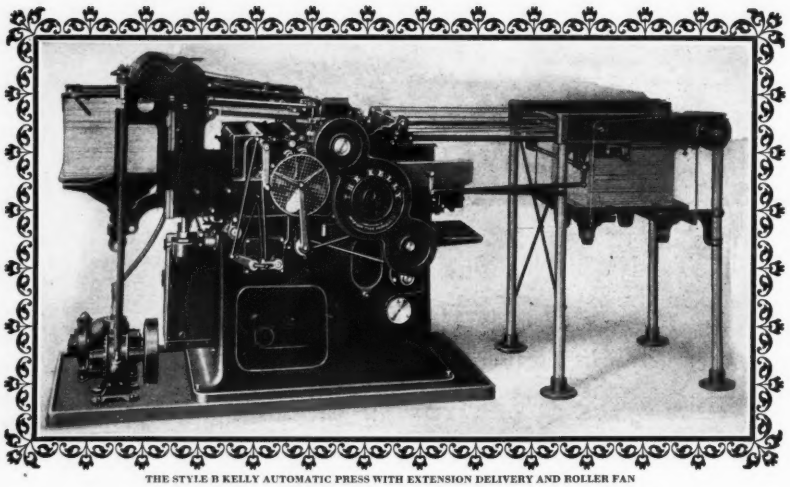
Do you realize that some printers now use as many as THREE or FOUR of these motor-driven mitering machines? The Rouse Rotary Miterer, invented only about five years ago, is used today in almost every large composing room in the United States—and many are scattered over the world. This machine cuts two miters at one operation, feeding direct from strip metal, at fabulous speed. No other machine may fairly be compared with it for extreme accuracy, speed, and quality of miters. Motor is ¼ H. P. standard voltage 110 or 220 D. C. or A. C. Let us send you price and a set of **letters from satisfied users.**



Just a few names from hundreds of users of the ROUSE Rotary Miterer:

R. R. Donnelley & Sons Co. (Chicago)
Poole Bros. (Chicago)
Regan Ptg. House (Chicago)
Chicago Tribune
McCarthy Typesetting Co. (Chicago)
American Typesetting Co. (Chicago)
Technical Press (N. Y.)
Jewish Morning Journal (N. Y.)
Supreme Ad Service Co. (N. Y.)
New York Sun
Brooklyn Eagle
New York Times
Eilert Printing Co. (N. Y.)
Doubleday, Page & Co. (N. Y.)
U. S. Gov. Printing Office
Milwaukee Journal
Portland Oregonian
San Francisco Herald
Los Angeles News
Des Moines Register
Baltimore Sun
Cleveland Plain Dealer
Montreal Star
Flint Journal
Seattle Times
Miami Herald
Louisville Courier-Journal
Seattle Post-Intelligencer
Dallas Times-Herald
Atlanta Georgian
Evans-Winter-Hebb, Inc. (Detroit)
N. W. Ayer & Son (Philadelphia)
Philadelphia Inquirer

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO



THE STYLE B KELLY AUTOMATIC PRESS WITH EXTENSION DELIVERY AND ROLLER FAN

KELLYIZE the Pressroom

To Kellyize the Pressroom should be the ambition of every Progressive Printer

USERS of 5000 Style B Kelly Automatic Presses have already realized this ambition and during the more than twelve years since the first installations were made, have found Kellys to be productive, profitable and satisfying.

The Kelly experiences of these printers, their enthusiasm on the subject, their consistent re-ordering as business demands called for additional equipment, prove conclusively that "the working wonder," as one user branded his first Kelly (now running three), is not only a safe investment, but "the best paying of all the machines in my pressroom"—another user's testimony.

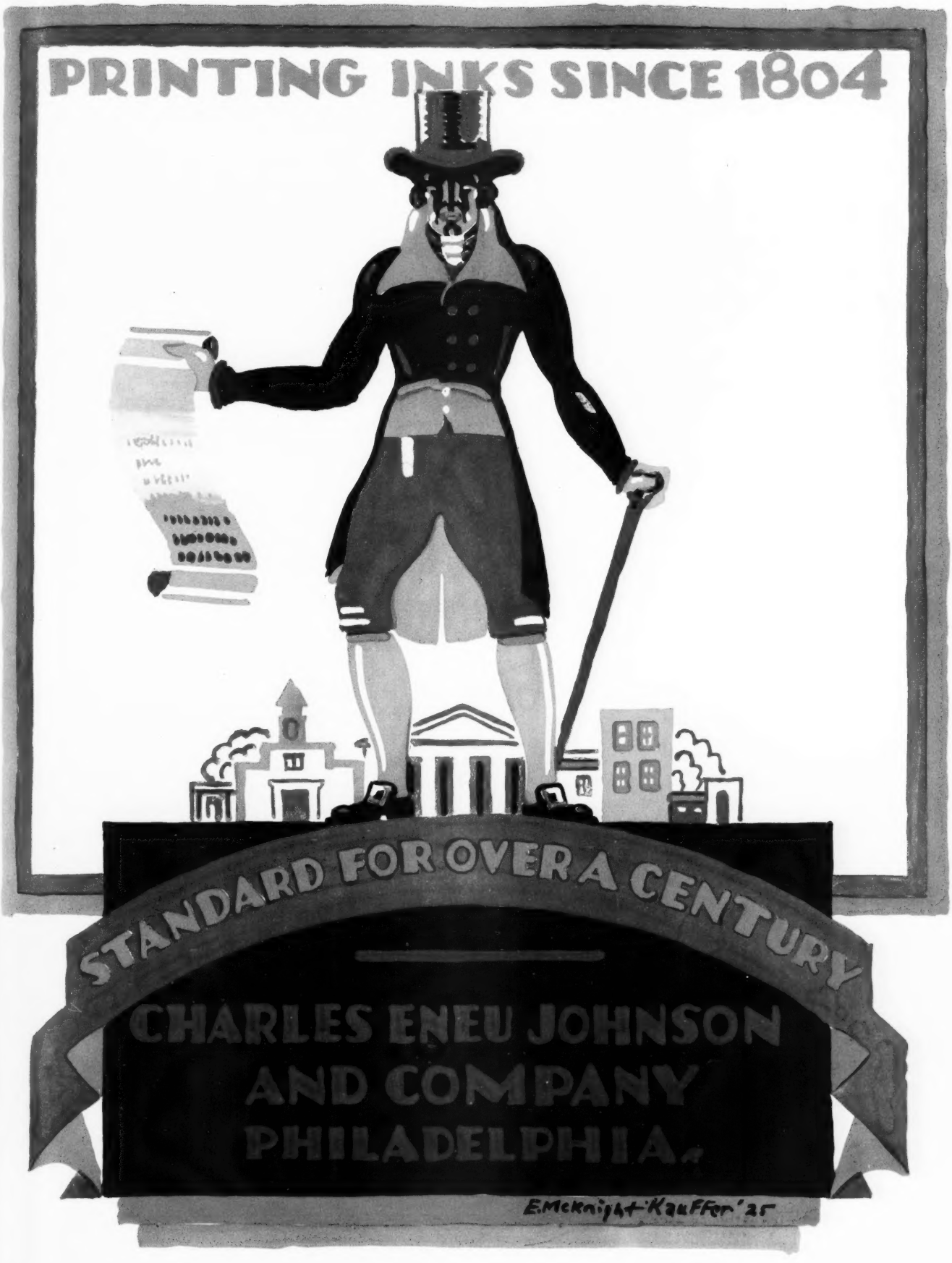
Thousands of Kellyless plants should profit by the experiences of those who have Kellyized. There is no surer road to success. The investment is not heavy and the financial returns will be found worthy of the sound judgment which influenced the purchase.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal;
ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;
CANADIAN-AMERICAN MACHINERY CO., London, England

SET IN BODONI AND BODONI ITALIC TEAGUE BORDER



Copyright, 1927, by Charles Eneu Johnson and Company



DEAD BLACK No. 1010

CHARLES ENEU Johnson AND COMPANY
PHILADELPHIA

New Perfect Magazines
for Mergenthaler Linotype Machines

Standard Interchangeable Magazines

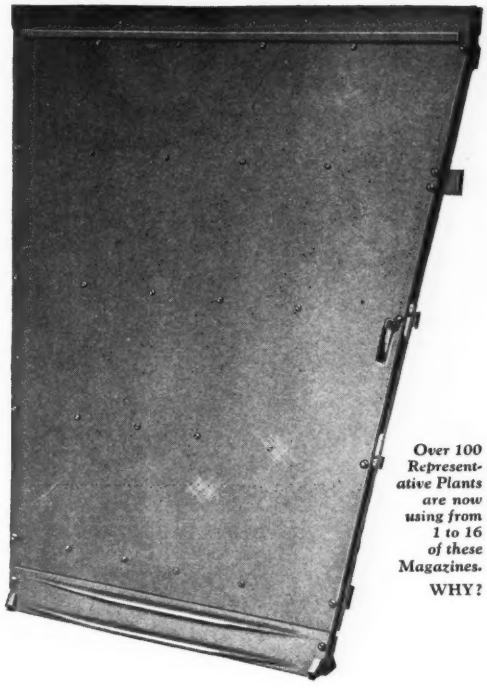
Full Size **$150** Immediate Delivery

Less 3% 10 Days

Split Interchangeable Magazines

Lower Half Only **$110** Immediate Delivery

Less 3% 10 Days



Over 100 Representative Plants are now using from 1 to 16 of these Magazines. WHY?

At Our Risk

Let us ship you a Magazine on trial; use it on your own Machines for thirty days; if you are thoroughly satisfied, keep it, and we will bill it to you—otherwise, return it at our expense—no obligations. ***Fair enough?***

They are interchangeable and fit perfectly on all Standard Linotype Machines, including Models Nos. 26, 25, 19, 18, 14, 8, 5 and 4.

Our deferred payment plan will enable you to purchase Magazines on easy terms.

The Better Magazine for Less

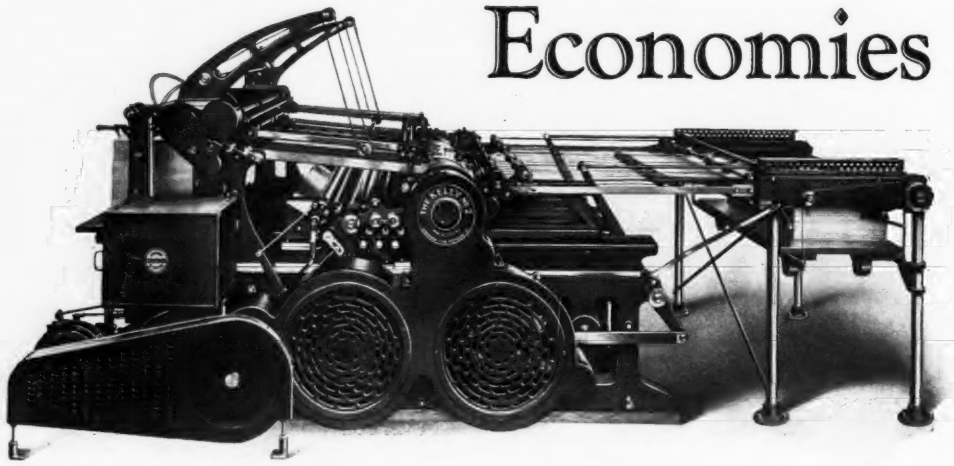
Manufactured by

RICH & McLEAN, Inc.

73 Beekman Street
New York City

ESTABLISHED 15 YEARS

KELLY Automatic No. 2 Economies



THE KELLY AUTOMATIC PRESS NO. 2—A COMPLETE PRINTING UNIT

High Operating Speed, maximum 3000 impressions per hour, means economy in production.

Conveniences and devices for the speedy handling of forms and stock save the operator's time, increase his efficiency and save waste and spoilage—*more economy.*

One operator easily handles the No. 2 Kelly with substantial payroll economy—an item that makes a large annual saving.

Automatic Operating Control, freeing the operator from close supervision of mechanical functioning, insures economy of energy and also provides time for supervision of other work.

The above factors and the increase in output that results mean a larger percentage of productive time over which to distribute overhead—*additional economy.*

Users of the KELLY Automatic No. 2 have advantages over Kelly-less plants that are reflected in greatly increased profits—a fact that a number of prominent printers have discovered by comparing past production records on other presses on the same work with more recent Kelly performances.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal; ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand; CANADIAN-AMERICAN MACHINERY CO., London, England

SET IN MEMBERS OF THE GOUDY FAMILY ADVERTISING BRACKETS TEAGUE BORDERS

YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD

On the skill of Photo-Engravers advertisers must depend in a large measure for the faithful reproductions of their expensive paintings. In the old days of Beech-Nut Advertising we purchased costly paintings, as well as now, but then we often had real difficulty in securing creditable reproductions. During the present days of advertising, however, we often find that the reproductions are an improvement on the original designs. This is a genuine compliment to the skill of Photo-Engravers and their improved mechanical tools and is so intended.

Stanton Van Blarcom



Photo-Engraving Multiplies the Masterpieces

A NOTE BY JAMES WALLEN

Advertisers have created a new form of art—the persuasive picture. These modern masterpieces are multiplied by the millions, by means of photo-engraving. Fidelity to the picture—reproduction of every shade of the artist's meaning—is the ideal of the members of the American Photo-Engravers Association. Send for your copy of the "Relighted Lamp of Paul Revere."

J. B. Wallen

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyright 1927, American Photo-Engravers Association

Guarantee

The quality of the new Dowd "SPECIAL A" Knife is so far superior to any on the market today that we give an absolute guarantee of satisfactory performance under all cutting conditions, or your money will be refunded

10 Days FREE TRIAL

DOWD

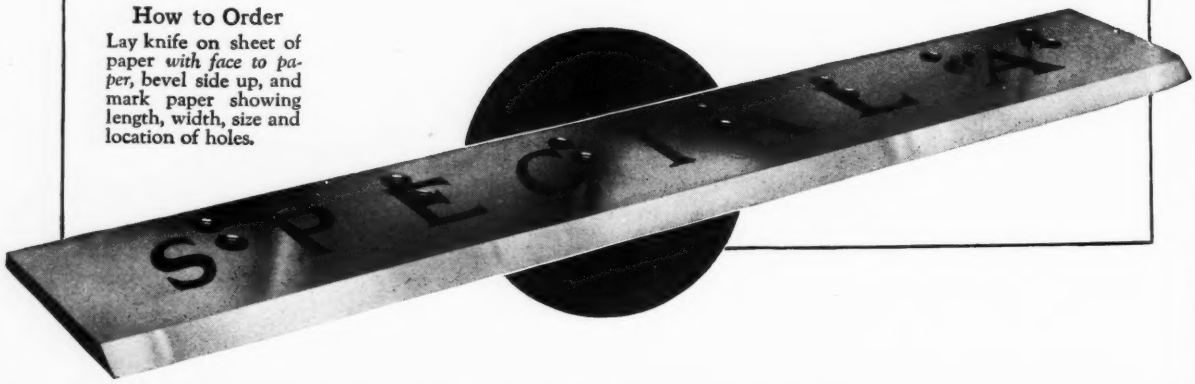
You Take No Chance

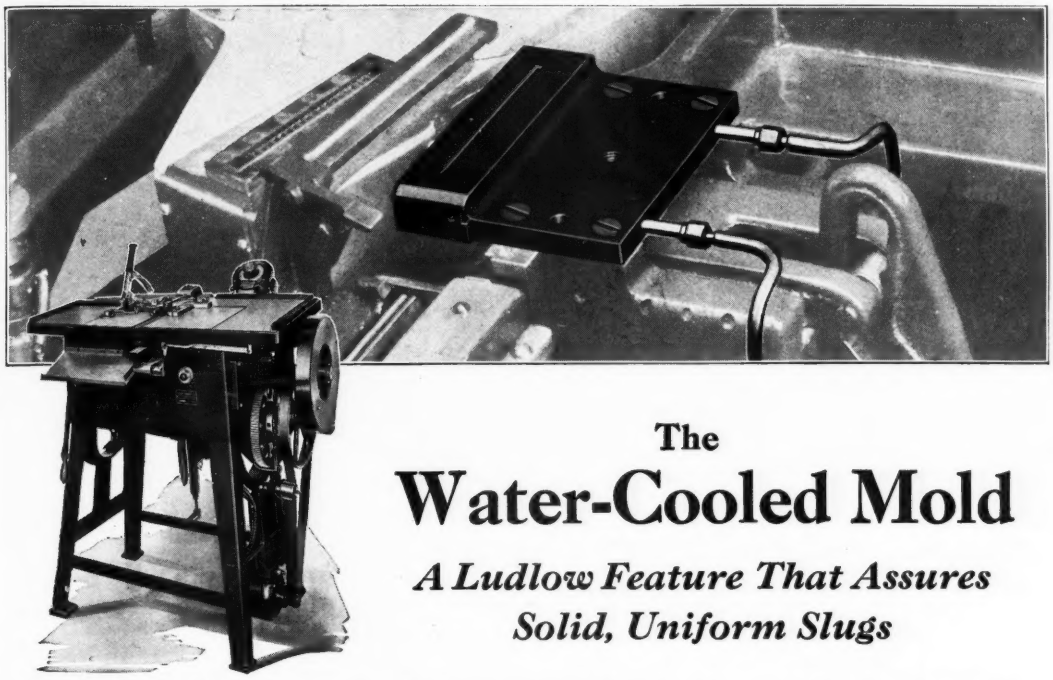
THE true worth in a paper knife is hidden to the eye; the only test is performance. Intelligently directed skilled workmen, producing Dowd knives from the best steel at the maximum speed consistent with a high grade product, insures longevity in wear together with precision and accuracy.

Dowd knife users praise the wonderful cutting qualities of this superior knife. It will perform wonders for you and to prove it, all that we ask is that you give it a trial.

R. J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.

How to Order
Lay knife on sheet of paper *with face to paper,* bevel side up, and mark paper showing length, width, size and location of holes.





The Water-Cooled Mold

A Ludlow Feature That Assures Solid, Uniform Slugs

ONE of the important features of the Ludlow of Today for job composition is the water-cooled mold for continuous casting in sluglines of type, ruleform combinations, art borders, etc. This feature assures solid, uniform slugs under widely varying conditions, as it prevents overheating of the mold and consequent delays.

In the job plant where much recasting is done for multiple forms, ruleforms, etc., the Ludlow Water-Cooled Mold is especially useful.

On rush jobs where a large number of copies are required and the typefaces needed range anywhere from 6 point to full-width 72-point, the necessary number of slugs are cast for each line from the one setting, the job is then made up and printed 8, 16 or 32 on as desired, thereby saving press work, delays, and expense of electrotypes.

The plant equipped with a Ludlow is not only free from type limitations, sorts worries, and high make-ready costs, but with the Ludlow it cuts drudgery to the limit, places the composing room on the same profit-making basis as the press room; and, when equipped with a water-cooled mold, the Ludlow gives greater production on recasts and assures solid, uniform slugs.

Cast Your Leads
Slugs and Plain Rules on the Elrod

Compact, simple, automatic—the Elrod produces leads, slugs and plain rules in any quantity and in any length, without the aid of an expert.

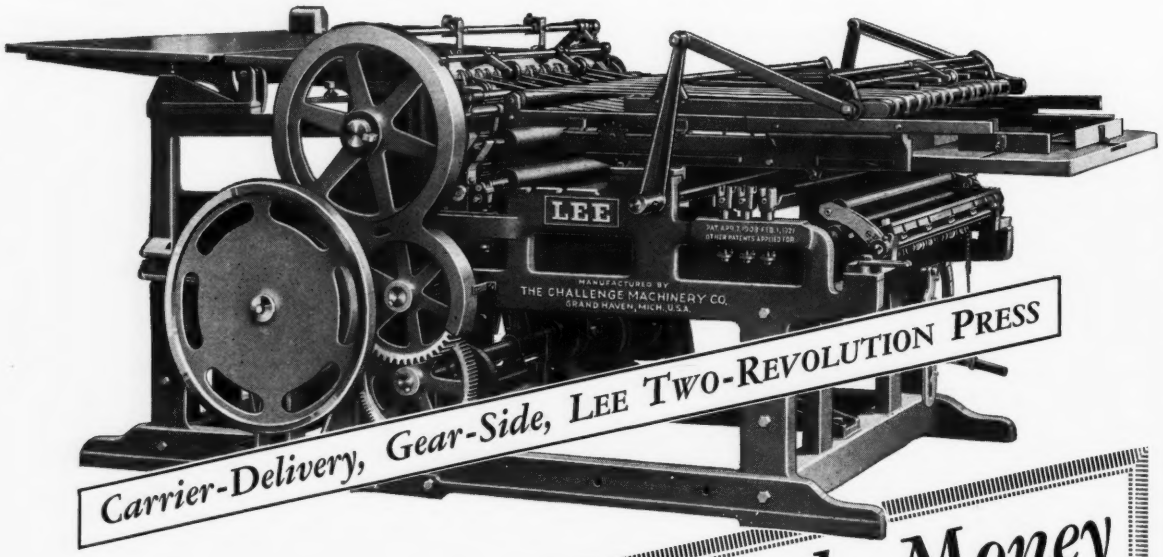
Elrod material is cast from any standard slug metal and, due to its high quality, stands up under the most exacting stereotyping or press conditions.

Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago

Boston: 470 Atlantic Avenue
New York: 63 Park Row
Atlanta: 41 Marietta Street
San Francisco: 5 Third Street

ALL LUDLOW-SET IN CASLON LIGHT, CASLON OLD FACE HEAVY AND CASLON HEAVY ITALIC



Carrier-Delivery, Gear-Side, LEE TWO-REVOLUTION PRESS

LEE PRESS Owners Make Money

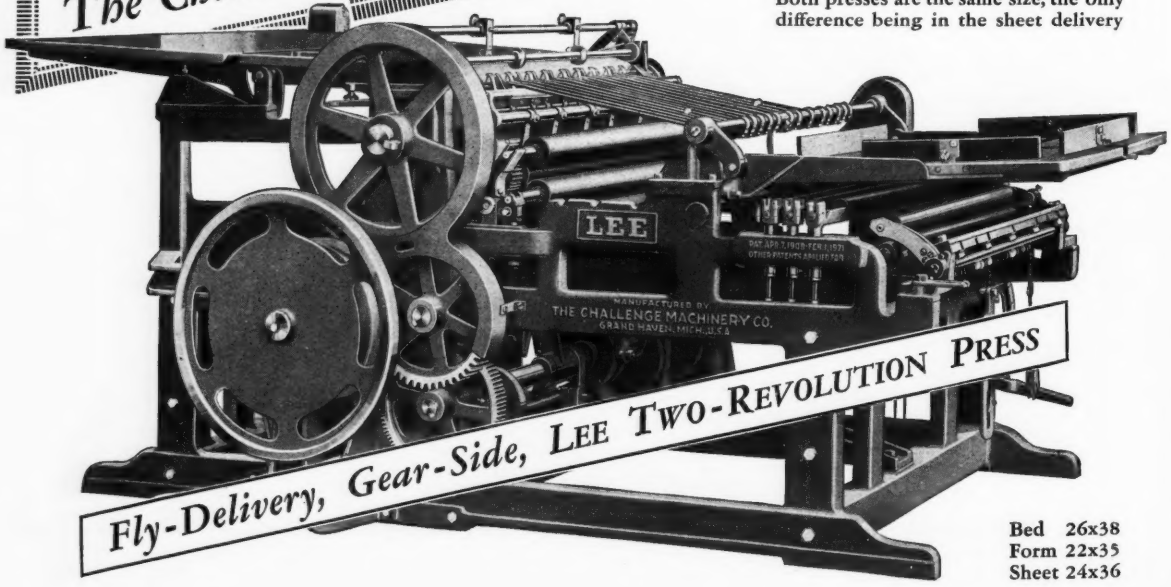
Economical in First Cost, Operation and Maintenance
Delivering a Wide Range of Quality Product at a Profit

The popular LEE PRESS *has proven highly satisfactory to many hundreds of printers, because it has enabled them to greatly increase their volume of business and to build up a reputation for good work. Their ability to handle paper from a single letter-head up to a 24x36 inch sheet in one or more colors in perfect register at all speeds, changing for various size forms quickly, gives them a greater range (from two inches to four inches) than any other two-revolution pony cylinder press*

Write Us or Any Supply Dealer for Specifications and Prices

The Challenge Machinery Co., Mfrs. *Grand Haven, Michigan, U. S. A.*
Chicago — BRANCHES — New York

Both presses are the same size, the only difference being in the sheet delivery



Fly-Delivery, Gear-Side, LEE TWO-REVOLUTION PRESS

Bed 26x38
Form 22x35
Sheet 24x36



Sturdy Kimble motors assure reliable operation with low maintenance cost



Press operation with Kimble Push Button Control is easy, safe and sure

THE SIMPLICITY of Kimble Push Button Control for cylinder presses saves the time and energy of the operator. The push buttons control the press positively and quickly at a touch from the operator. His full attention can be focused on the press in starting. Increased production and better printing is a natural result.

Secure the convenience of Kimble Push Button Control combined with the reliability of Kimble Motors for your plant.

Ask your supply salesman or write us for quotation

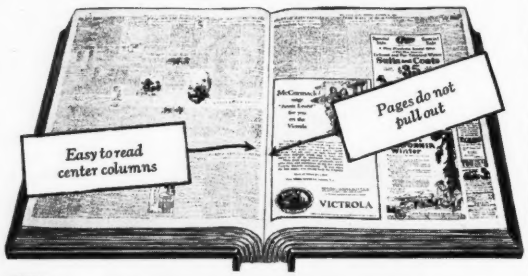
KIMBLE ELECTRIC COMPANY
2408 WEST ERIE STREET CHICAGO, ILLINOIS

KIMBLE MOTORS

Made for Printers since 1905

Superior Specialties for Newspapers

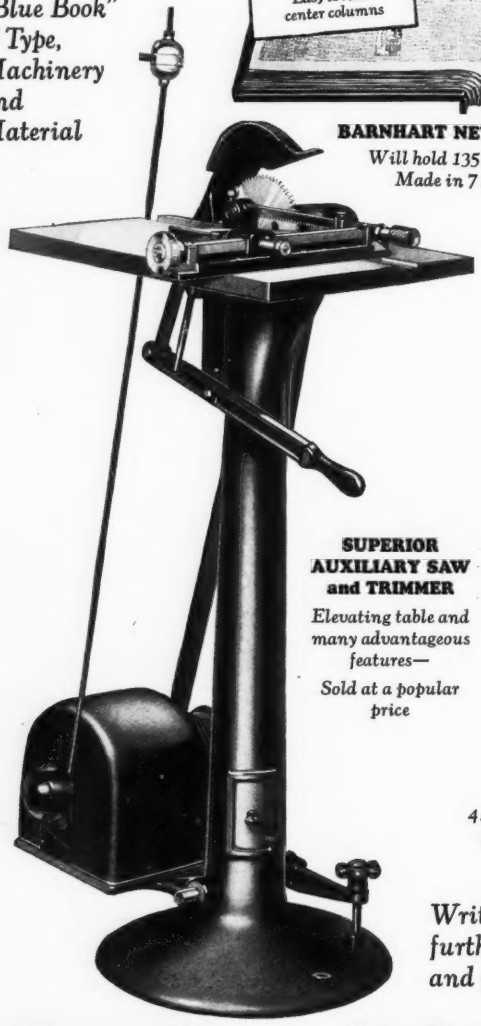
Illustrating a few items of Superior Equipment—the full line of which is shown in the B.B.&S. "Blue Book" of Type, Machinery and Material



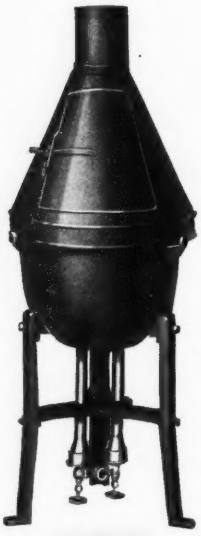
BARNHART NEWSPAPER BINDER
Will hold 135 eight-page papers
Made in 7 standard sizes



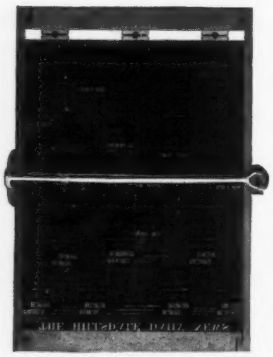
SUPERIOR STEREOTYPE CASTING BOX
Made in 4 sizes
Model illustrated is with Cores—a metal saver



SUPERIOR AUXILIARY SAW and TRIMMER
Elevating table and many advantageous features—
Sold at a popular price



SUPERIOR METAL FURNACE
4 sizes—300, 700, 1000, 1500 lbs. for Gas, Gasoline, Kerosene, Coal and Wood



ECONOMY ADD-A-COLUMN NEWSPAPER CHASE
for Cox Duplex, Cox-o-Type and Goss Comet Presses

Write for further particulars and prices

Barnhart Brothers & Spindler

Type Founders since 1868 • Manufacturers and Merchants of Superior Printing Equipment

CHICAGO WASHINGTON, D.C. DALLAS OMAHA SEATTLE
SAINT LOUIS KANSAS CITY SAINT PAUL VANCOUVER, B.C.

Kelly Automatic Presses • Chandler & Price Job Presses and Paper Cutters • Challenge Products
Hamilton Steel and Wood Equipment • Boston Wire Stitchers and Staplers • Portland Punches
Rouse Specialties • Rosback Creations • Vandercook Proof Presses and other Superior Specialties

SET IN COOPER BLACK CONDENSED

The
Peerless Punching Machine

A machine that embodies all the good features found in any Punching Machine



plus—

The All Steel Table: Wood will warp and roughen. The all steel table is always smooth and solid. It's white nickeled so it can not rust.

The Universal Gauge: Has eccentric adjustment for squaring the stock with the back gauges. *Can also be moved in to the edge of the hole in the punch block for punching narrow cards or paper.*

Simplicity of Lock-up: No screw drivers or wrenches required. No depending on the strength of the operator's fingers for tightening a lock screw. A pivot wrench is attached to each head for locking them in the machine.



All these and more you get for your money in excess of what is furnished on other machines, and you pay no more for getting them.

Any Punching Machine will punch holes in paper. The Peerless will do it more conveniently and with a sense of security that there will be no spoilage because of blocks slipping.

We can furnish punch heads for any style of punching—also attachments for tab cutting and round corner cutting.

NYGREN-DAHLY COMPANY

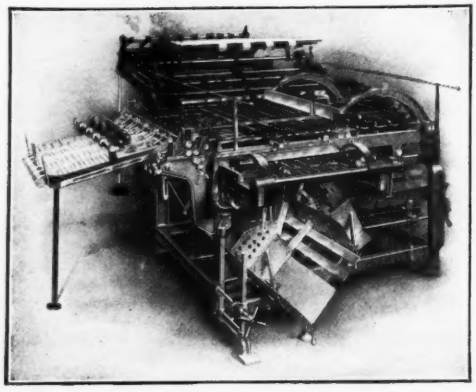
Successors to **A. G. Burton's Son, Inc., Rayfield-Dahly Co.**

218-230 North Jefferson Street **Chicago, Illinois**

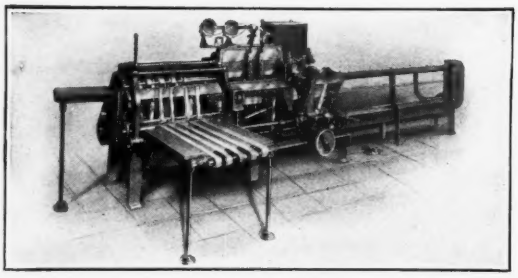
How would you *fold* this job? How would you *stitch* it IN YOUR PLANT?

THE JOB

250,000 16-page Booklets printed four up. Sheet size 33" x 42". Single Book Size 5" x 8".



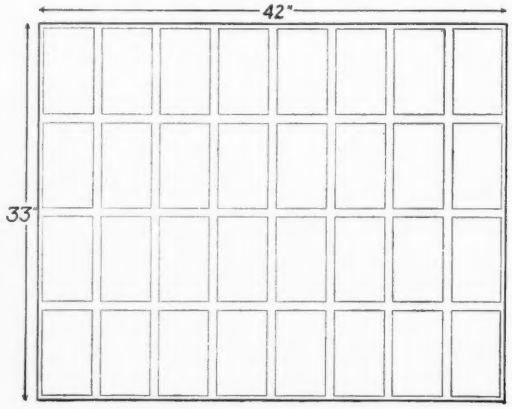
The Dexter Folder



The Dexter Stitcher

The Dexter Stitcher Feeder will stitch the job two-on at 4,000 to 5,000 signatures or 8,000 to 10,000 books per hour.

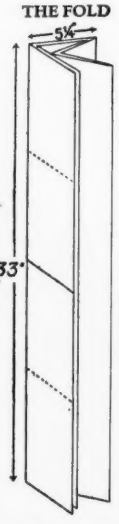
THE LAYOUT



THIS job was folded on the Dexter Jobbing Folder with Two Loops in the full size sheet making three parallel folds, like this

It was slit on the folder here

THE FOLD



FOLDING TIME:
62,500 sheets—20.4 hours.

NO CUTTING
of printed sheets for Folder.

NO CUTTING
of folded signatures for Stitcher.

The Dexter Jobbing Folder with Loops and the Dexter Stitcher Feeder will reduce the Folding, Cutting, Inserting and Stitching in your bindery by one-third or one-half. They will insure quicker delivery of the job after it is printed.

Write for full description of the Dexter Jobbing Folder with Loops and the Dexter Stitcher Feeder

Dexter Folder Company

28 West 23rd Street, New York

CHICAGO • PHILADELPHIA • BOSTON • CLEVELAND • ST. LOUIS

KREOLITE

Printers Need Good Floors

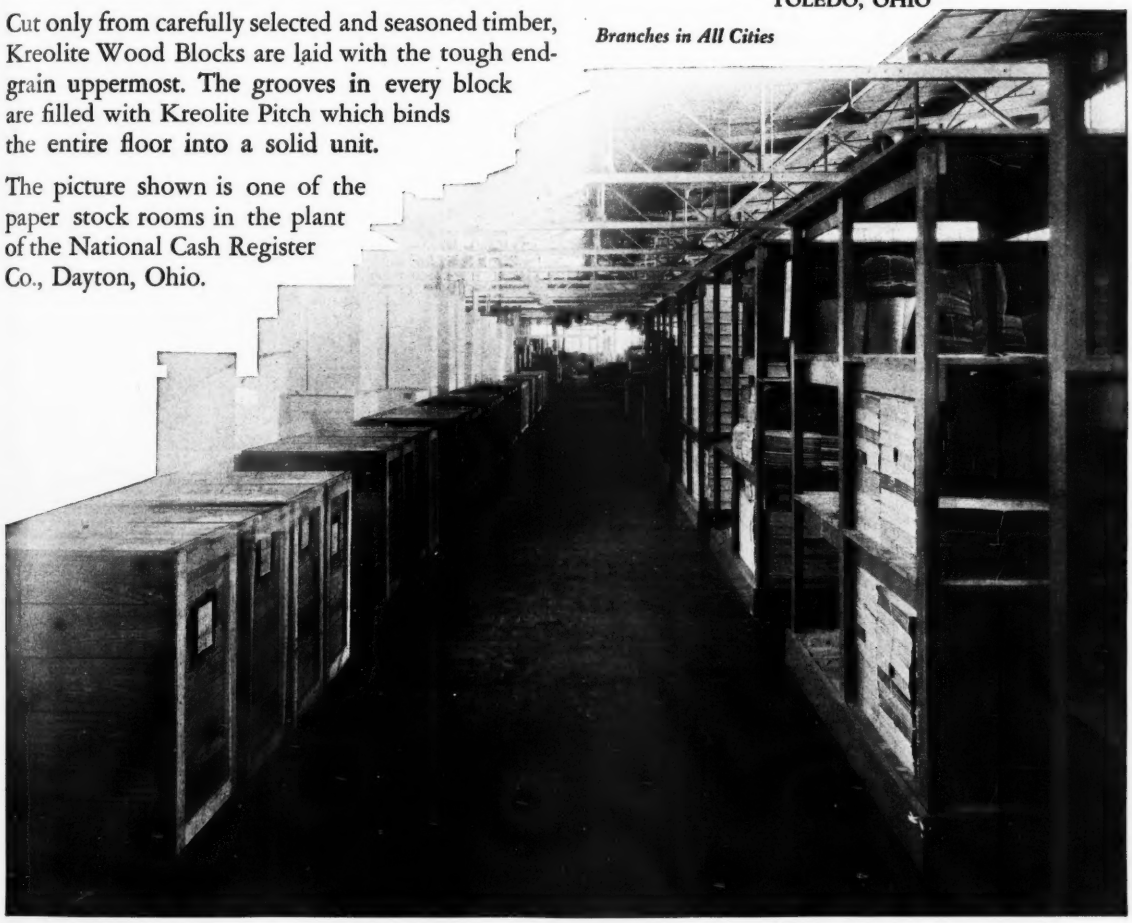
Whether it is the ponderous weight and vibration of printing presses or the constant trucking of forms or heavy paper stocks, a good, strong, resilient flooring is necessary. Printers everywhere have found ***Kreolite Wood Block Floors*** have solved these problems.

Cut only from carefully selected and seasoned timber, Kreolite Wood Blocks are laid with the tough end-grain uppermost. The grooves in every block are filled with Kreolite Pitch which binds the entire floor into a solid unit.

The picture shown is one of the paper stock rooms in the plant of the National Cash Register Co., Dayton, Ohio.

Send your flooring problem to us for solution. Our engineers will study your needs and make proper recommendation without any obligation to you.

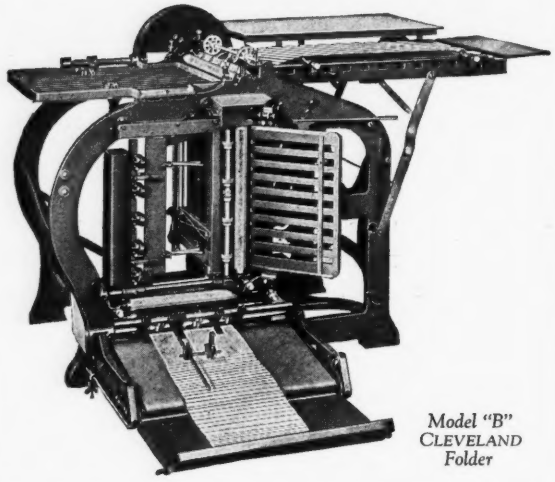
The Jennison Wright Company
TOLEDO, OHIO
Branches in All Cities



FLOORS

WOOD BLOCK

THIS FOLDER (25x38) will fold any form that may be folded on other types of foldingmachines and a large number of additional forms of great commercial value that other types of folding machines cannot fold. Thus it opens countless far-reaching economies in bindery production.



Model "B" CLEVELAND Folder

CLEVELAND FOLDERS are gear driven throughout and have no knives, tapes, cams, chains, or sprockets to waste and spoil the forms and cause breakdowns and costly delays.

The Model "B" CLEVELAND Folder Is Its Own Finest Advertisement

YOU cannot visualize its performance from pictures and words. Only when you see the folded pieces flow from this machine year after year—unfailing, accurate, effortless production—will you realize its capacity for quality work at lowest cost.

SENT FREE

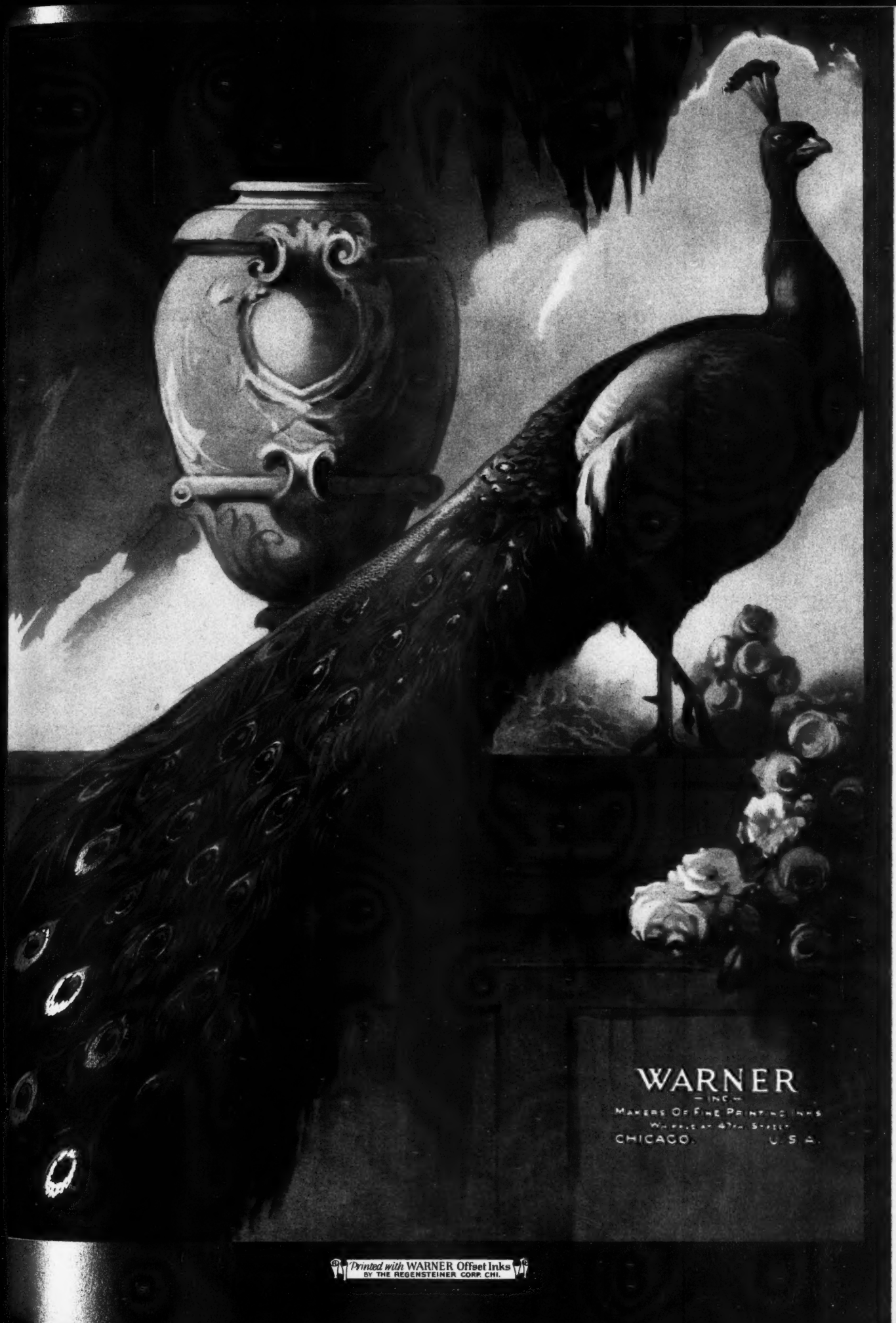
We have prepared a series of Dummy Folds for the Model "B" and the Model "O" (19x25). These illustrate various production short-cuts in the bindery. Either series, or both, will be sent promptly on request to any printer or binder.

THE CLEVELAND FOLDING MACHINE CO.

***General Offices and Factory:* CLEVELAND, OHIO**

NEW YORK—932 Aeolian Building
BOSTON—Chamber of Commerce Bldg.
CHICAGO—532 S. Clark Street
PHILADELPHIA—1024 Public Ledger Building
LOS ANGELES—404 Allied Crafts Bldg.
SAN FRANCISCO—514 Howard Street

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Printed with WARNER Offset Inks
BY THE REGENSTEINER CORP. CHI.



CROMWELL

Special Prepared Tympan

Unconditionally Guaranteed

If You Knew the Value of Cromwell Tympan You'd Never Be Without It

Just ask the man who uses it!!

THE WORLD'S BEST AND STANDARD



CROMWELL PAPER CO

JASPER PLACE

CHICAGO

U.S.A.

The Origin of Paper

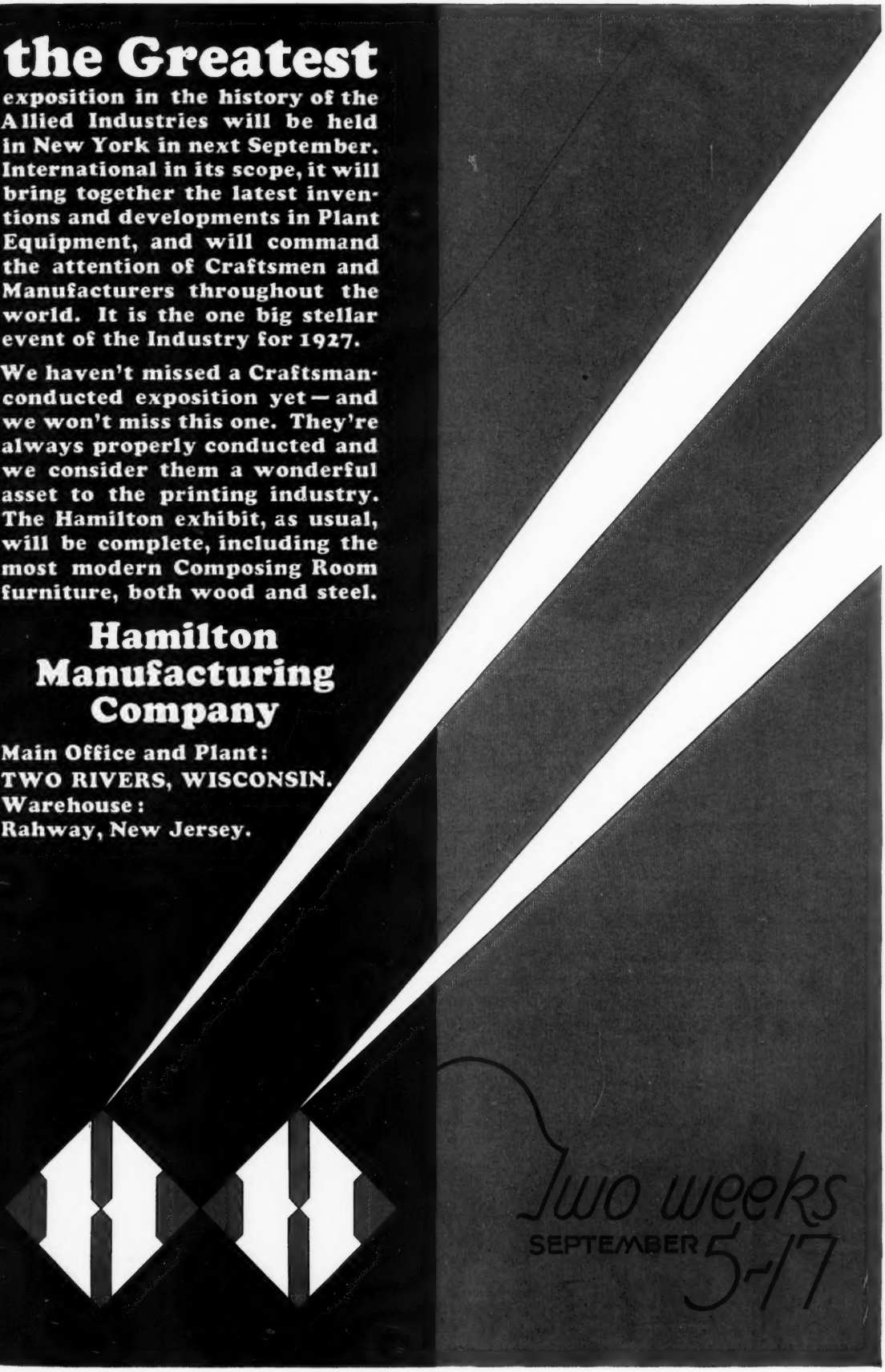
the Greatest

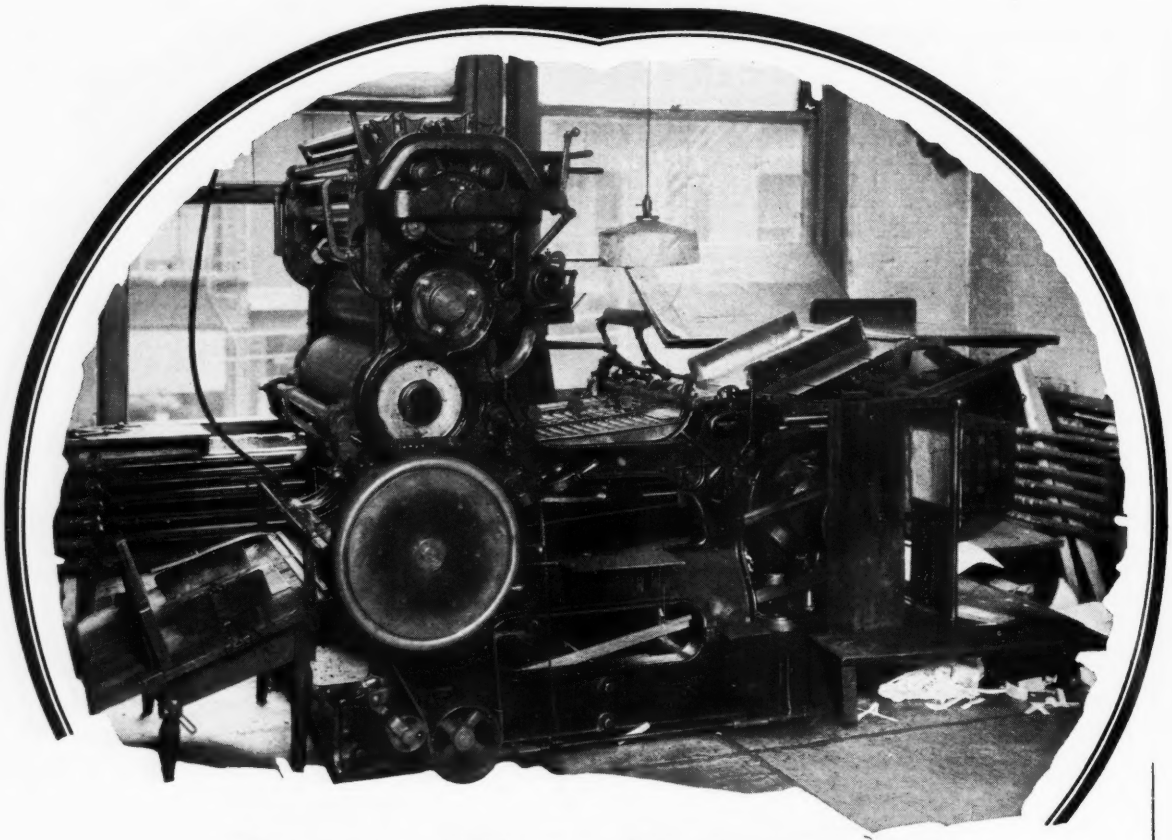
exposition in the history of the Allied Industries will be held in New York in next September. International in its scope, it will bring together the latest inventions and developments in Plant Equipment, and will command the attention of Craftsmen and Manufacturers throughout the world. It is the one big stellar event of the Industry for 1927.

We haven't missed a Craftsman-conducted exposition yet — and we won't miss this one. They're always properly conducted and we consider them a wonderful asset to the printing industry. The Hamilton exhibit, as usual, will be complete, including the most modern Composing Room furniture, both wood and steel.

Hamilton Manufacturing Company

Main Office and Plant:
TWO RIVERS, WISCONSIN.
Warehouse:
Rahway, New Jersey.





Soon, This HARRIS Can Vote

THREE years hence, this Harris will be twenty-one years old. For eighteen years, it has performed faithfully and continuously. Today, in the plant of Stromberg-Allen and Company, Chicago, it acts as lively as the day it was installed.

This performance can be expected of every Harris Offset. From the first machine, every Harris has been built with an experience dating back to the early days of the Offset process. Harris is an Offset pioneer, deep in offset from offset's inception.

Each year adds one more year to this experience. Naturally, the Harris you buy today is incomparable—it is fashioned with that something money cannot buy, time-earned knowledge of how to build long life into offset presses.

Write for a Harris representative and for FACTS he can give you.

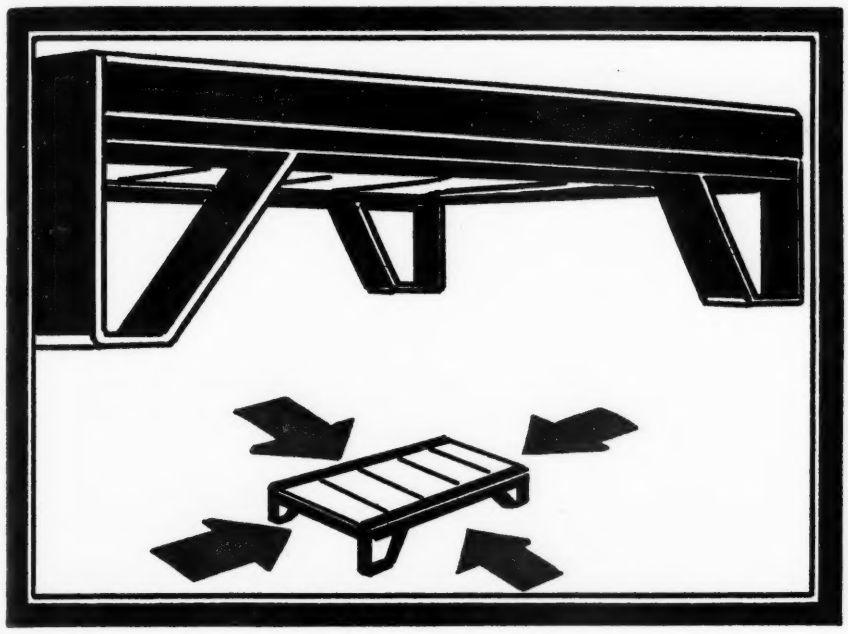
THE HARRIS AUTOMATIC PRESS COMPANY
Pioneer Builders of Successful Offset Presses
New York CLEVELAND Chicago

Eight Models of five standard sizes—Single Color, 22x34, 28x42, 36x48, 38x52, 44x64. Two Color, 36x48, 38x52, 44x64.

HARRIS offset presses

QUALITY WITH LARGE OUTPUT

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



4-Way Entry Platforms

"Arc-Welded Throughout—Steel Bound All-Around"

PRINTERS, Papermakers, and Paper-handlers can all save more time, labor, and money with these arc-welded, 4-Way Entry Platforms.

Because—you can get under a Lewis-Shepard 4-Way Platform from *any* side with *your* regular lift truck. Because—the arc-welded construction permits a flat top with no protruding bolt heads. Thus your paper is not only kept free from contact with the floor, but also lies flat and smooth on the *smooth* top platform. Because—the rugged, one-piece, all-steel chassis construction lengthens its life and service.

Fewer men handle more paper in less space. Paper is kept safer; platforms last longer, and—any lift truck can get under this 4-Way Platform from either end or from either side. Lewis-Shepard Co., 145 Walnut Street, Watertown Station, Boston, Mass.



5 Trips Pay for this Platform! Every trip after that saves cost of cases on 2 tons of paper. Publishers who buy paper on contract in carload lots adopt the practice of having their paper shipped on platforms without cases. This method saves cost of casing and of handling. It's worth while! Look into it. Request us to send you full information regarding this special platform.

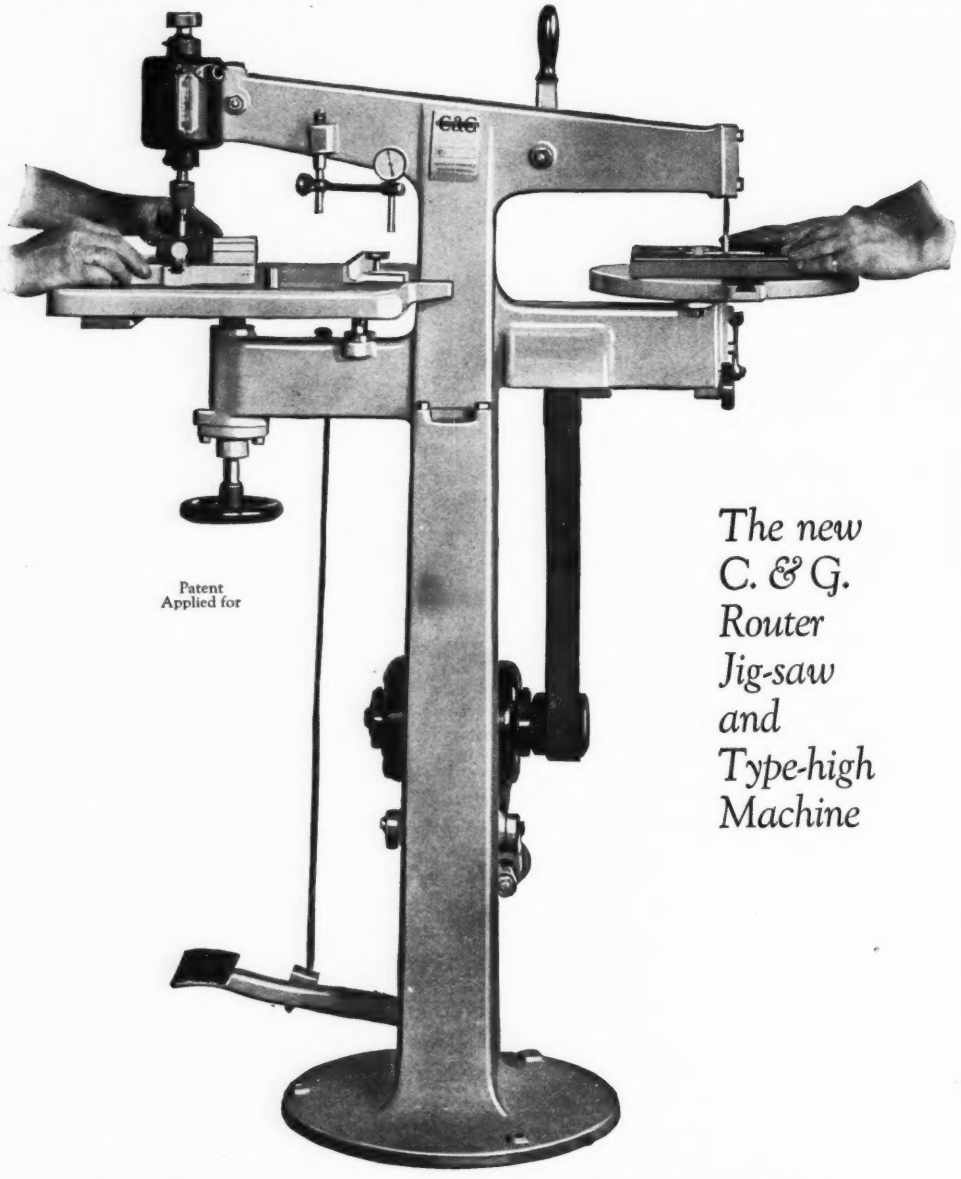
Investigate!

4 way platforms

LEWIS-SHEPARD

Manufacturers of JACKLIFTS, STACKERS, STEEL FRAME PLATFORMS, and other Labor-Saving Equipment

Profit Now Instead of Waste



Patent
Applied for

The new
C. & G.
Router
Jig-saw
and
Type-high
Machine

You can own and operate this epoch making machine daily for less than the price of one outside mortise. Easy to use, positive, accurate. *Not an attachment*, but a complete, efficient machine, built to do certain things . . . . . Let us tell you all about it.

DESIGNED AND MADE BY

Cheshire & Greenfield Manufacturing Co.

182-184 Huron Street, Milwaukee, Wis.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

CONTINUITY *of* SERVICE

THE SEYBOLD MACHINE COMPANY has been building Cutting Machines for forty-four years. It has never ceased. Every day in all those years it has been ready to serve its customers. By continuous, uninterrupted performance confidence has been established in the steadfast purpose of the Company and in Seybold machines.

The consolidation of The Seybold Machine Company, The Harris Automatic Press Company and the Premier & Potter Printing Press Company means that back of the present representation, contact and service will be the added resources and thought and interest of the associated Companies. The plant of The Seybold Machine Company at Dayton will be operated by its present organization; the sales and service of Seybold and Oswego machines will be continued by the present sales connection of The Seybold Machine Company.

Harris-Seybold-Potter Company

THE SEYBOLD MACHINE COMPANY DIVISION

DAYTON, OHIO

SALES AGENCIES AND SERVICE STATIONS

Eastern United States
E. P. LAWSON COMPANY, INC.
Philadelphia New York Boston

Southern
J. H. SCHROETER & BROTHER, Atlanta
DODSON PRINTERS SUPPLY COMPANY, Atlanta
BARNHART BROTHERS & SPINDLER, Dallas

Ontario
TORONTO TYPE FOUNDRY CO., LTD.
Toronto
THE J. L. MORRISON CO., LTD., Toronto

Australasia
MOFFAT-VIRTUE, LTD., Sydney

Central United States
CHAS. N. STEVENS COMPANY
Chicago

Pacific Coast
AMERICAN TYPE FOUNDERS COMPANY
San Francisco Los Angeles Portland
BARNHART BROTHERS & SPINDLER
Seattle

Quebec and Maritime Provinces and Western Canada
TORONTO TYPE FOUNDRY CO., LTD.

Great Britain and Continent
SMYTH-HORNE, LTD., London

South America, Mexico and Cuba, NATIONAL PAPER & TYPE CO., New York

MONITORS

Another Monitor Equipped Plant

4 Monitor Stitchers

1 Monitor Punching Machine

1 Monitor Power Perforator



Plant of Union Book Bindery Company, Chicago

The above company bought their first machine in 1913—their last one in 1926—all are in operation.

LATHAM MACHINERY COMPANY

1153 Fulton Street, Chicago

NEW YORK
47 Murray Street

PHILADELPHIA
Bourse Building

BOSTON
531 Atlantic Avenue

Please Mention The Inland Printer *When Writing to Advertisers.*

Even the Machinery Feels at Home

Here is an Austin Daylight Printing Plant.



Printing presses, composing room machinery, folding machines, binders—all feel at home in a building like this, for the plant is designed for the proper layout of machinery. Clear, unobstructed floor areas and straight-line operations raise production efficiency to the highest point.

Employees like to work in a plant like this because the interior is flooded with daylight and the ventilation is always good. That means fewer headaches, reduced spoilage, not so many proofreaders' corrections.

Haddon Press liked all these features, but to boil the whole thing down to one statement, from the manager's point of view, ". . . . . our building measures up to, and in many instances exceeds, our expectations."

It is the kind of a plant that appeals to the progressive printer who plans to grow. Haddon Press *has* grown. The present plant comprises a second similar unit added to the building pictured here. It's easy to add, with economy and architectural beauty, to an Austin-built plant.

Austin will design and build a plant like this for you, *quickly*, for example, up to 100,000 square feet, in 60 working days.

Wire, phone the nearest Austin Office, or mail the coupon for approximate costs and other valuable information. There's no obligation.

THE AUSTIN COMPANY - *Engineers and Builders* - Cleveland

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami
The Austin Company of California: Los Angeles and San Francisco
The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

THE AUSTIN COMPANY, Cleveland

We are interested in the erection of a.....
building.....x.....number of stories.....

Send me a copy of "The Austin Book of Buildings," your new 100-page book, free to Industrial Executives.

Firm.....

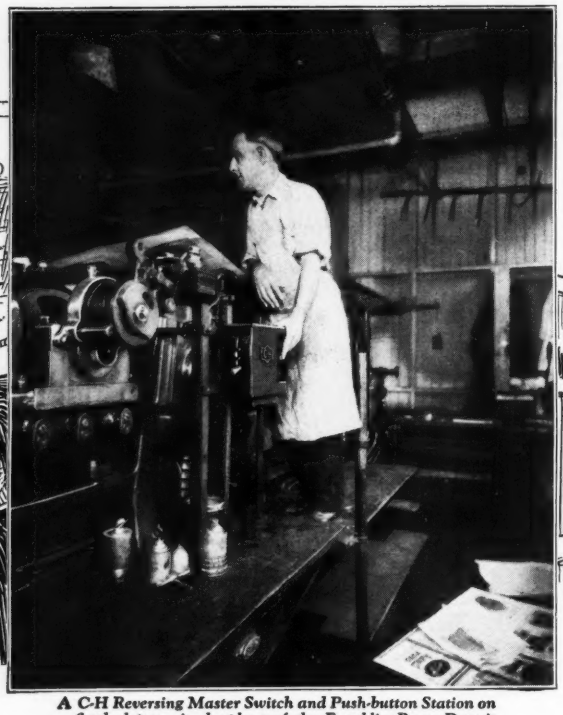
Individual.....

Street..... City.....

I. P. 2-27



C-H Press Control backs up the printing salesman's promises



A C-H Reversing Master Switch and Push-button Station on a flat-bed press in the plant of the Franklin Press, Detroit



By enabling you to make good on delivery promises, C-H Control insures customer satisfaction

"—his pleased surprise when he gets the job on time"

YOU have been working unsuccessfully for months to get an "entree" to that "nice" account—and then out of a clear sky you get a phone call.

This "customer you'd like to have" is up against one of those emergencies which requires delivery in a hurry—and "no use printing it" if you can't make the specified delivery date.

It's a big opportunity for your plant. It may mean a pleasant and profitable connection for years to come—if you make good. Picture his pleased surprise when he gets the job on time.

Is your plant equipped to make good on delivery dates? Can you forecast accurately how much time will be required for the "run"?

You can if your presses are C-H Controlled. Cutler-Hammer Automatic Press Control gives maximum safe running speed — consistently maintained. You can count on it when you make a promise and bank on its accuracy when you make an estimate.

From a convenient push-button station the pressman secures quick, safe acceleration — controlled running speeds—safe, fast stopping and braking — and inching for adjustments and make-ready.

For every motor, for every press in your plant, there is a type of C-H Motor Control which gets the maximum performance that reacts in lower production costs and customer satisfaction.

C-H Automatic Press Control puts the entire plant in a new stride—the stride of speedier, more profitable production. That's why so many plants are installing it today. It will pay you to investigate.

The CUTLER-HAMMER Mfg. Co.

Pioneer Manufacturers of Electric Control Apparatus

1245 St. Paul Avenue, MILWAUKEE, WISCONSIN

CUTLER C-H HAMMER

Press Room Efficiency Depends on Electrical Control

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

TRADE LINOTYPE MARK

NARCISS

NARCISS, the newest of Linotype faces, should meet with wide acclaim because of its versatility as a display face used in combination with the majority of accepted body faces.

NARCISS might well be termed the "INTERNATIONAL" face because it is FRENCH in style; designed by a GERMAN; blends nicely with ENGLISH *Caslon*, ITALIAN *Benedictine*, *Cloister*, *Bodoni* and FRENCH *Garamond*; and is favored in AMERICA.

There is a striking brilliance in the letters, the result of the well-placed lights, which attracts the eye interestingly to the line, a feature which makes it ideal for advertising.

For almost any work Narciss gives to the body type a refreshing lustre.

Printing plants endeavoring to have at hand types to fulfill every need should most certainly add this beautiful face to their collection.

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Representatives in the Principal Cities of the World

BRYN
MAWR
CHAINS

GOLD
SILVER
PLATINUM

DESIGNED
FROM WORKS OF
OLD WORLD MASTERS

THE
FINAL LINK
IN MAN'S PERFECT
ATTIREMENT

GORDON'S
HIGH AT BROAD
TOLEDO

A

GREAT COATS
TOP COATS
ULSTERS

IMPORTED
FABRICS

ODELL
MADE

ODELL
FIFTH AVENUE AT FORTIETH STREET

B

HELEN
ROBERTA
HARKESS
HER LIFE & WORKS

CHARLES OWEN
MAXWELL
D. D.

C

TRADE LINOTYPE MARK

These six specimens show the versatility of Narciss to blend with any style of design and type face

A

NARCISS & BODONI
Narciss blends with the rich ornateness of this advertisement

B

NARCISS & BODONI BOOK
The severity of this advertisement finds Narciss in place

C

NARCISS & CASLON O. F.
Narciss harmonizes with the flowery atmosphere of this design and type. The oval border is produced by casting two units on a line at measured intervals. The two top and bottom lines are overhanging

TRADE LINOTYPE MARK

Bodoni unit No. 1220 is used, mitered, to make the corner designs of the page borders

D

NARCISS & GARAMOND
Narciss has the sparkle to blend with this striking style. In stepping-up the cap line each letter is cast overhanging on a full slug

E

NARCISS & CLOISTER
To the simple type page Narciss gives life

F

NARCISS & BENEDICTINE BOOK
In unusual contrasts Narciss is happy

D

NATTI'S

STRIKING RAIMENT

Whether Milady has many frocks or just a few in her wardrobe ⁊ ⁊ she *needs* a NATTI creation of a striking design which suits her style. There are sure to be occasions when a NATTI gown gives the distinction and individuality which the well-dressed woman always desires.

AN EXCERPT FROM THE HISTORY OF

LOMBARD HOUSE

TOLEDO

Printed for Private Distribution

E

HATS

THE PICK OF FINE ITALIAN VELOURS AT A PRICE WAY BELOW THEIR APPEARANCE

$3.50

DORSE

1234 KINGSWAY

F

THE SIZES OF LINOTYPE NARCISS

LINOTYPE NARCISS is made in eight sizes: 10, 12, 14, 18, 21, 24, 30 and 36 point

NARCISS, THE NEWEST OF
Linotype faces, should warrant

36 POINT

WIDE DEMAND BECAUSE OF ITS
versatility as a display face, combining

30 POINT

WITH A MAJORITY OF BODY FACES.
Narciss might very well be characterized as

24 POINT

AN "INTERNATIONAL" FACE BECAUSE IT IS
French in style; designed by a German; blends nicely

21 POINT

WITH THE ENGLISH CASLON, ITALIAN BENEDICTINE,
Cloister, Bodoni and French Garamond; and is used in America.

18 POINT

THERE IS A STRIKING BRILLIANCE IN THE LETTERS, THE RE-
sult of the well-placed lights, which attracts the eye to the line, making

14 POINT

IT SUITABLE FOR ADVERTISING. Narciss gives almost any body type a refreshing lustre. Printing plants endeavoring to have on hand types to meet every need should certainly

12 POINT

ADD THIS BEAUTIFUL FACE TO THEIR collection for they will discover that much of the better class of work entering the plant will be greatly improved and brightened by using this smart face for display headings. Study the examples in the inside carefully.

10 POINT

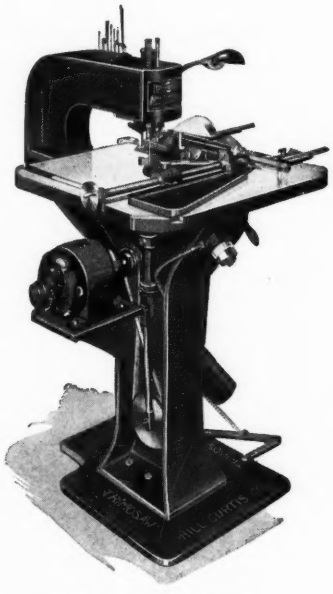
[PRINTED IN U.S.A.]

HENRY FORD

says in SYSTEM for January—

"No substitute for good manufacturing exists"

If you agree with him you will look into the TRIMOSAW and when you do you'll buy one, just as Jos. Betz, whose letter below is worth reading, did.



Model A-3 TrimOsaw

Jos. Betz, President A. G. Hallett, Vice-Pres. W. A. Betz, Secy.-Treas.

THE JOS. BETZ PRINTING COMPANY
INCORPORATED
Printing of Character
315-319 MARKET STREET : EAST LIVERPOOL, OHIO

HILL-CURTIS CO. August 31st, 1926
Kalamazoo, Mich.

Gentlemen: On a number of occasions we have spoken very highly of the A-3 TrimOsaw you sold us. At these times we have referred to certain specific features which we felt were outstanding and deserving of special consideration.

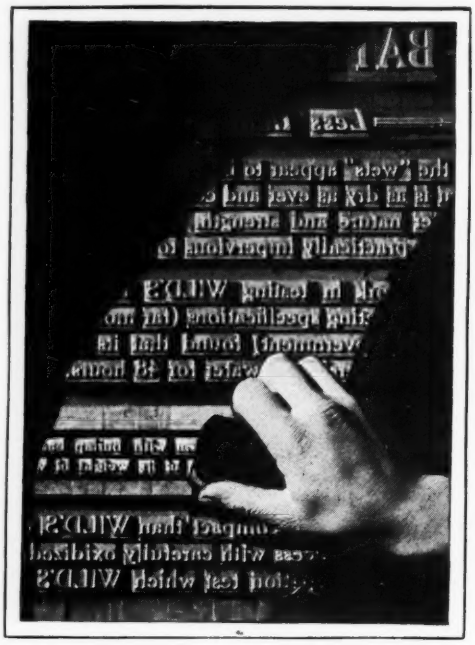
At this time it might be well to tell you that we consider this Machine as a unit one of the best designed and one of the finest pieces of machinery mechanically which is built for the printing industry.

Such a machine must be the result of careful engineering, for its simplicity and accessibility are such that you can safely permit its use by anyone after but a few minutes of instruction.

We can heartily recommend the TrimOsaw to the trade as a machine which is just a little better than you expect it to be.

Cordially yours,
THE JOS. BETZ PRINTING CO., INC.
WAB-A W. A. Betz, *Sec'y-Treas.*

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1861
KALAMAZOO MICHIGAN



IT'S DRY!

No need to wait when you clean with *Phenoid Instantaneous.* No grease clinging to the type. As soon as you've finished wiping off the form it's dry.

Forms always look like this when cleaned with *Phenoid.* Muddied runs become a thing of the past. Less paper wasted for trial sheets.

For cleaning fountains, rollers, or type caked with old, dried ink there is nothing better.

***Phenoid* makes easy and speeds up change of inks on color jobs, even black to yellow.**

Harmless to metal, wood, or clothing. Does not irritate the skin.

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

TRY—AT OUR RISK—*Send for a quart can of Phenoid. When you have used it, pay us if you are satisfied. If not—send back the bill.*

CHALMERS CHEMICAL COMPANY • 123 CHESTNUT ST., NEWARK, N. J.

If you can't match this production you can't meet competition

Quantity	Stock	Sheet Size	Makeready	Running Time	Average Per Hour
26,000	Bond	8½x11	½ hr.	6¼ hrs.	4,169 Impressions

(That is an actual record of one day's production of an M-24 cylinder jobber in the plant of the Ad Press, 36 Para Street, Baltimore, Md.)

4800 per hour—that speed has enabled hundreds of M-24 owners to outdistance all competition on quality jobs. Mark down that figure. A simple calculation will show you how much it would cut your production cost.

And not only is the M-24 the fastest small jobber you can put in your plant—it is the most versatile. The inbuilt automatic register control insures perfect register always. The double inking system prints two colors at one impression. Rack and screw and table distribution, gear driven vibrators, full length well fountains, and optional handfeed (semi-automatic) or full automatic air feed, are features that make for better work, less time per job and greater profit.

Wouldn't an M-24 pay for itself quickly in your plant? Wouldn't it be an inexpensive way to increase your capacity? Wouldn't it give you a great competitive advantage? Mail your request today for the complete description and price we'll be glad to send you.

M-24

4800 per hour!
2 colors
Inbuilt automatic register control
Gear-driven vibrators
Automatic air (or hand) feed



M-24 with Autofede

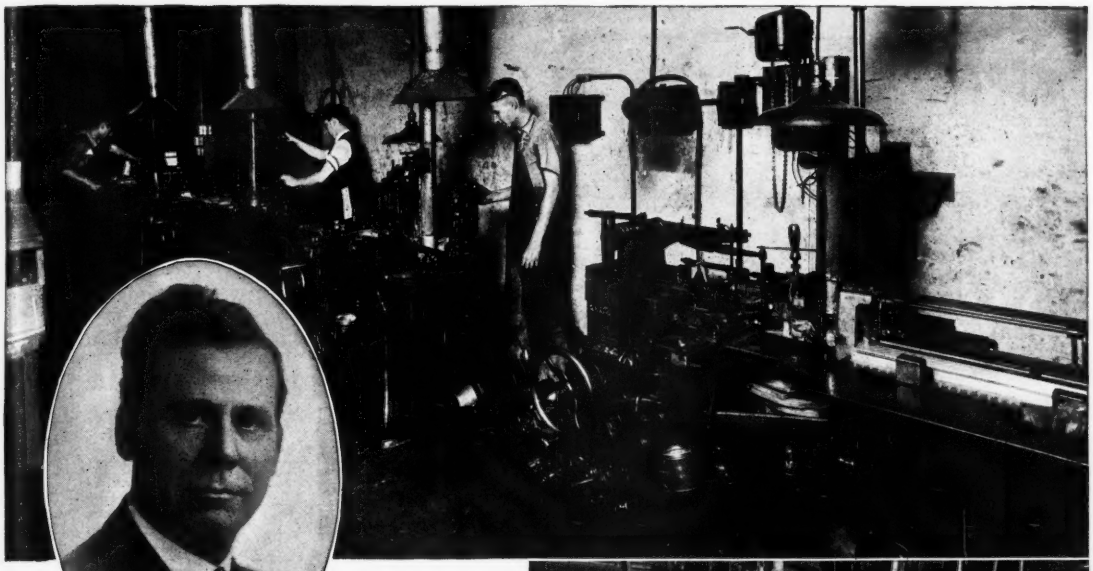
LISENBY MANUFACTURING CO.

608 South Dearborn Street, Dept. A, Chicago, Ill.

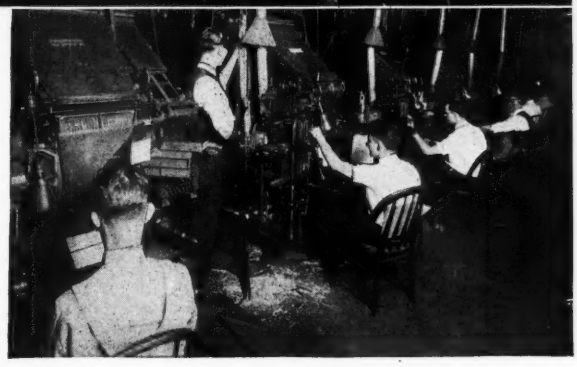

Awaiting Orders
Carefully regulated temperature and humidity are maintained in the seasoning rooms of every Bingham factory, where thousands of rollers are always in storage, seasoning to perfect condition while they await shipping orders from their owners. Rollers are cast soon after the cores are received, but are not billed until shipped.
Your old rollers should be sent to our nearest factory as soon as you take them out of service. Then they will be ready for you when you need them in a hurry. Use our Red Shipping Labels.
Sam'l Bingham's Son Mfg. Co.
Printers' Rollers
CHICAGO 636-704 Sherman Street
CLEVELAND 1285 W. Second Street
KANSAS CITY 706-708 Baltimore Ave.
DETROIT 4391 Apple Street
DALLAS Patterson Ave. & Orange St.
ATLANTA 40-42 Peters Street
KALAMAZOO 223 West Ransom Street
ST. LOUIS 514-516 Clark Ave.
DES MOINES 1025 West Fifth Street
INDIANAPOLIS 629 S. Alabama Street
MINNEAPOLIS 721-723 Fourth Street
PITTSBURGH 88-90 South 13th Street
SPRINGFIELD, OHIO East and Harrison Streets
For 78 Years Bingham's Reliable Composition Rollers

Mathews Typesetting Company

is Using WILKE'S Type Metal Exclusively



MR. D.W. MATHEWS,
President,
Mathews Typesetting
Company



"I have been associated with the business of typesetting for the past 25 years, during which time I have used tons and tons of type metals of various kinds. But in all my experience, I have never had the satisfaction from type metal that I am now getting from WILKE'S. It is a fine metal, it runs uniform and the people back of it seem to know just what we want."

The two views shown above—the Caster room and the row of seven Linotypes—were taken in the plant of the Mathews Typesetting Company, 626 Federal Street, Chicago, who have been using WILKE'S Type Metal *exclusively for the past three years.* This is a model plant, fully equipped to meet the diversified type requirements of the printers, publishers and advertising agencies of the present day. Their praise of WILKE'S Type Metal makes us feel that we have been of service in building up the fine trade composition business they now enjoy.

Wilke's METALS
THE HIGHEST STANDARD

METALS - REFINING - COMPANY

Hammond, Indiana

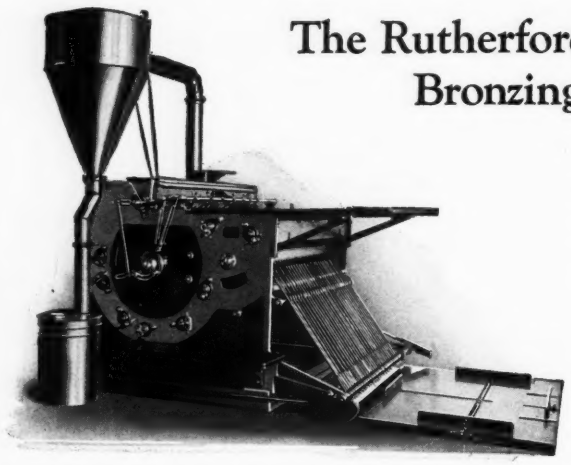
New York Office
Printing Crafts Building
461 8th Ave.

Warehouses in all
Principal Cities

LINOTYPE - INTERTYPE - LINOGRAPH - LUDLOW - MONOTYPE - THOMPSON - STEREOTYPE

Better Bronzing and Dusting
Is Accomplished on Our Machines

That Explains Why the Majority of Bronzing Machines in Operation Are of Our Manufacture



The Rutherford Combination Bronzing and Dusting Machine

Most practical and economical Bronzing Machine. Uniform Bronzing over entire sheet. Positive delivery reduces spoilage to a minimum. Equipped with a practical Exhaust System and Bronze Dust Collector.

No Bronze Powder Wasted. Sheets dusted on both sides

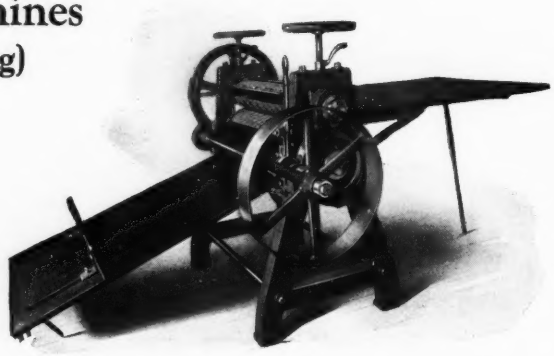
(Other styles and sizes for almost any requirement)

Roller Embossing Machines
(For Pebbling or Roughing)

Improves the appearance of all kinds of printing.

Easy to operate.

Standard sizes, 12″ to 30″.



The Fuchs & Lang Manufacturing Co.

Established 1870

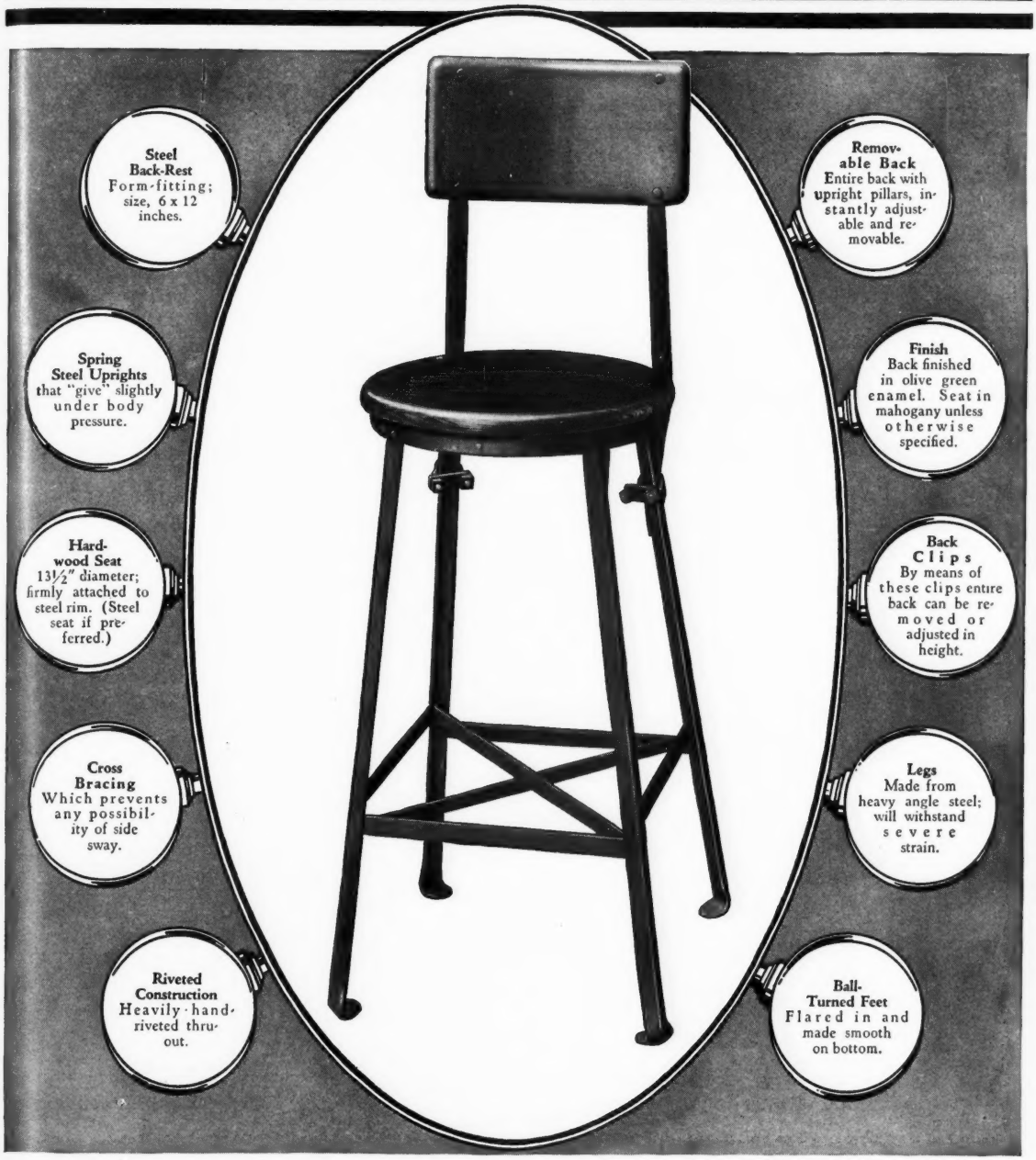
(Dept. I) 119 West 40th Street, New York, N. Y.

120 West Illinois Street
Chicago, Ill.

Factories:
Rutherford, New Jersey

142 North Fourth Street
Philadelphia, Pa.

Why Angle Steel Stools Are Safe Investments



UP-TO-DATE PRINTING OFFICES are finding it profitable to install our LINOTYPE OPERATOR'S CHAIRS. We manufacture two models. The **Special Linotype Operator's Chair** is a stationary chair with front legs one inch higher than back, to give the necessary tilt.

The **Linotype Operator's Revolving Chair** is also tilted backward and adjustable to a five-inch range in height.

Installing our chairs, stools, galley cabinets, trucks and other furniture, tends to lighten labor and increase production in your office. Overhead is lessened and workmanship improved.

Write for detailed information and prices. We also make special equipment from your blue prints.

ANGLE STEEL STOOL COMPANY

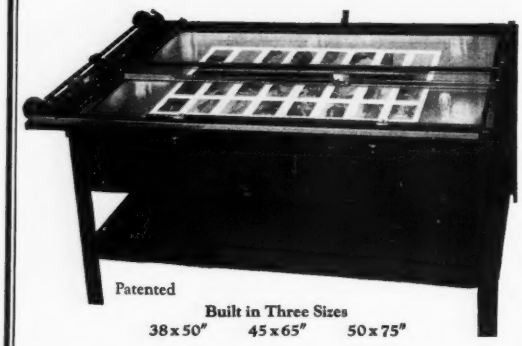
Main Office and Factory: PLAINWELL, MICHIGAN

BRANCHES: Angle Steel Stool Sales Co., 98 Park Place, New York; **Angle Steel Stool Co. of Illinois,** 325 West Madison St., Chicago; **All Steel Products Co.,** 333 State St., Detroit; **Parent Metal Products Co.,** 134 North Fourth and Cherry, Philadelphia.

AGENTS AND DEALERS IN ALL OTHER PRINCIPAL CITIES

Angle Steel Equipment

Meeting the Demand for Better, Quicker Printing



Patented

Built in Three Sizes

38x50" 45x65" 50x75"

BUSINESS in general is demanding more efficiency, greater output from manufacturers of all kinds; it is demanding the same thing from ***printers.*** The surest aid to increased printer efficiency, a real time, labor and money saver, is

The Craftsman Line-up and Register Table

It's a Money Maker because it saves time and prevents mistakes. It's a Business Getter because it will enable any printing plant to turn out better work in less time and good printing will always sell more printing.

The Craftsman Line-up and Register Table takes the guesswork out of color registration and the lining up of forms, enabling you to save time in every department from composing-room to the bindery.

Geared Accuracy

The straightedges are geared to the table, there are no wire connections to stretch, sag or break. When once adjusted the straightedges on the Craftsman Table are permanently accurate. Other time-saving improvements incorporated in the Craftsman Table have made it the most complete line-up and register table ever introduced to the printing craft.

There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Line-up and Register Table, that a descriptive folder has been prepared. A copy will be sent upon request. Just drop a line to

National Printers' Supply Co.

Makers of Printers' Registering Devices

49-59 River Street **Waltham, Mass.**

The Southworth Quality

Heavy Duty, Combination Multiple Punching and Perforating Machines

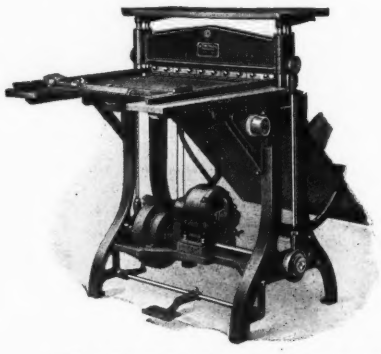


The Heavy Duty Super Portland Punching Machines

Our Foot, Belt and Motor Driven Super Portland Punching Machines are designed to do Heavy Duty Punching and Perforating. These machines are used for Punching Round and Open Holes, Round Cornering, Perforating, Tab Cutting and Indexing. Special equipment of any kind can be furnished.

Our machines will do as wide a range of work as any punch now on the market and are guaranteed as to workmanship and material.

Southworth Perforators are built in Heavy Duty Models, and the dies guaranteed for five years' service. We



28-Inch Heavy Duty Motor Driven Perforator with Full Equipment

can supply 15-inch Hand Power, 20 and 28 inch Foot Power, 28-inch Belt and Motor Driven Machines.

Send for Bulletin Illustrating Machines

Purchasing equipment of our make guarantees you service and satisfaction after continued use.

In Stock and for Sale by Agents and Type Founders

Manufactured by

Southworth Machine Co.

PORTLAND, MAINE

THE

MONOTYPE

AS A

Type-setting Machine

INVENTIONS embodied in the Monotype made it possible to apply the advantages of machine type-setting to all classes of printing. Without the Monotype a large proportion of the world's type-setting would to this day still be laboriously done by hand.

THE MONOTYPE has supplanted all other mechanical means of composing single types. It opened up new fields for the use of machine composition. No other type-setting machine embodies within the scope of its operation so wide a range of accomplishment, such versatility in its product, nor contributes so much to improvement in the quality of printing.

ON THE MONOTYPE word spacing may be automatically equal and in proportion to the type size. Its type may be cast on either a condensed or extended body at the will of the operator. The length of the line is the only limitation to the number of justified columns of words, figures or characters.

On the Monotype up to six complete alphabets of three different type faces may be combined for a single keyboard arrangement for use on one job. Different point sizes may be cast and aligned on the same body in the same line. Special characters for the work in hand may be keyboarded by the operator without the loss of time. Keyboard ribbons from which type is cast may be again used at any time or at any place on any standard caster.

Human hands have never manipulated the keyboard of the Monotype to its maximum capacity. The average speed of Monotype production on all classes of matter is greater than that of any other method of type-setting.

The Monotype may be both a type-setting machine and a type, rule, and material caster—as a piece of composing-room equipment it need know no idle hours.

These & other points of superiority have dictated the use of Monotypes in over four thousand printing plants, and have introduced them into every country where printing is done. More than eighteen thousand Monotypes are in daily use.



Arrangement by Bruce Rogers. Composed in Monotype Caslon Series and Monotype Decorative Material.

GOES BLANKS

Another opportunity for profit

Goes Art Advertising Blotters will stimulate business in dull seasons. They will keep the advertiser's name before his trade in brisk seasons. Send for the samples. Put on an aggressive Blotter Sales Campaign. You'll be surprised at the results.

have made money for other printers—they will make money for you.

Goes Blanks have been designed for type overprinting—designed to effectively set off the printer's printing. They will enhance the appearance and value of *your* printing—they will help you to sell higher-priced jobs of printing at largely increased margins of profit. They will help *you* to secure new accounts—help you to extend your business with old accounts. Thousands of printers will testify to the excellent opportunities offered by Goes Blanks.

There is a Goes Bordered Blank for practically every conceivable purpose, from a small merchandise or advertising coupon to a large insurance policy form, more than one hundred styles, all beautifully lithographed in rich appropriate colors. The border of this advertisement is an exact reproduction of one of the beautiful borders.

Send for the samples. There is no obligation

GOES LITHOGRAPHING COMPANY

35 West 61st Street, CHICAGO 3779

© GOES

Engraving-Electrotyping

"Your story in picture leaves nothing untold"

Pictures have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

*Making pictures—*CUTS*—for all illustrating and advertising purposes—is our business.*

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GLOBE ENGRAVING & ELECTROTYPE COMPANY

711 South Dearborn Street *CHICAGO*

TELEPHONE: HARRISON 5260 · 5261 · 5262 · 5263

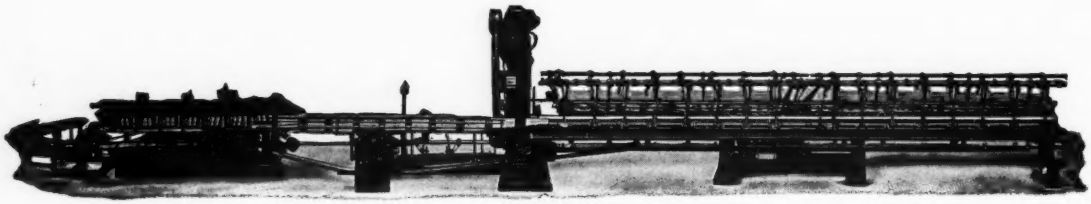
Speed!

BOOKS—*At Speed of*

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

Let us Solve your Bindery Troubles and give you accurate books—more books and better books at less cost

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City 608 S. Dearborn St., Chicago

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Static Wipes Out Profit

by your not being able to run your presses at full speed. You lose again by hand-jogging and slip-sheeting. Why have profits wiped out when static electricity and offset—the cause of all these troubles—can be so easily eliminated?

MAKE THIS EXPERIMENT

It Costs You Nothing

Do what hundreds of other printers have done—try the Craig Device in your shop for 30 days. We will be glad to send it to you without any outlay or obligation on your part. ***The Craig Device is guaranteed to eliminate static 100%; to do away with hand-jogging, slip-sheeting and offset; to permit the running of full color at full speed; to permit backing up of sheets almost immediately.***

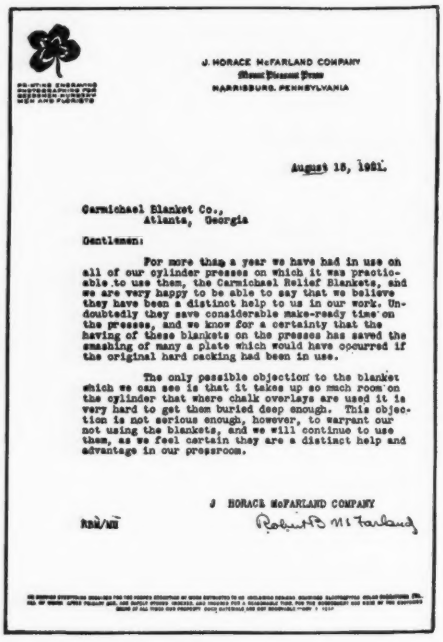
Tear this page out. And at the first opportunity you get, drop us a line.

CRAIG SALES CORPORATION

636 Greenwich Street
New York City

The Craig Device

Eliminator of Offset and Static Electricity



J. HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 18, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RRR/MH

Robert R. McFarland

CARMICHAEL
Relief Blankets

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.
ATLANTA, GEORGIA

Pacific Coast Sales Office
711-713 Mills Building, San Francisco, Cal.

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN TYPE
The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

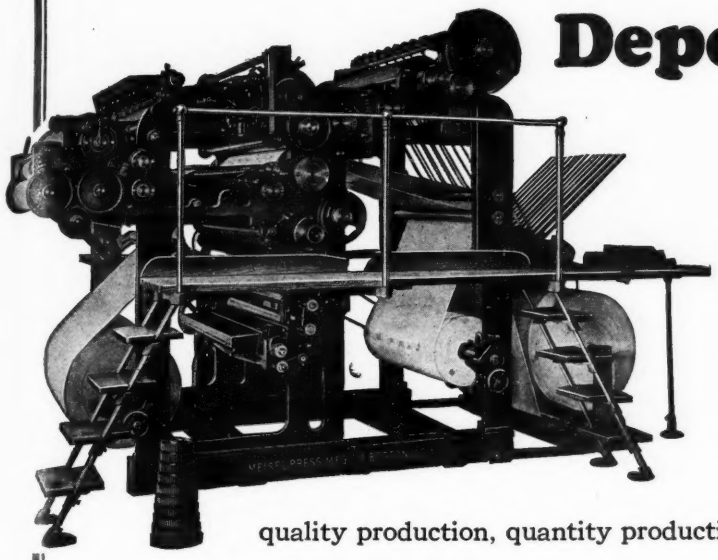
RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

SAN FRANCISCO
PORTLAND
SPOKANE
WINNIPEG

SET IN GOUDY CATALOGUE AND GOUDY CATALOGUE ITALIC



Dependability

When the HONOR and INTEGRITY of the builder go into the construction of his machines you can be certain that his product possesses the DEPENDABLE qualities of PRACTICABILITY in design, DURABILITY in construction, RELIABILITY in operation. These DEPENDABLE qualities of MEISEL machinery assure the user of quality production, quantity production and quietness of production.

MEISEL products are built to help the purchaser

MEISEL PRESS MFG. CO., 944 Dorchester Ave., Boston, Mass., U. S. A.

Builders of Printing Presses of All Systems, Slitters, Numbering Machines, Sheet Cutters and Special Machinery

Every modern pressroom knows these specialties

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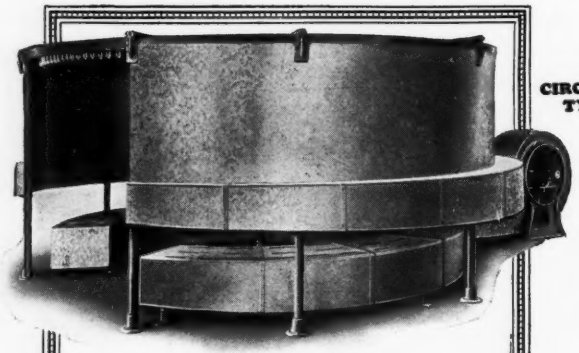
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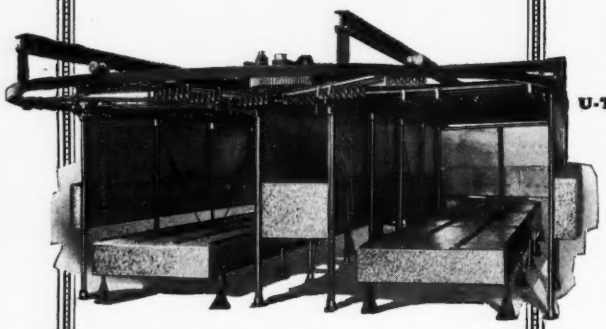
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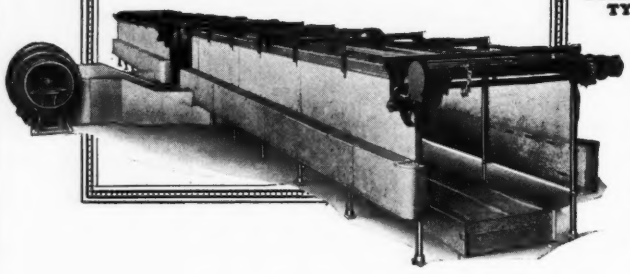
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—throughout the United States and Canada, in England, Scotland, South Africa, Hawaii, Philippine Islands, etc. Such wide acceptance by the most progressive concerns certainly speaks volumes for the actual worth of Willsea Paper Conditioning Machines. For these were not the first installations in a good many of these plants—one large Pacific Coast lithographing concern is now installing its *fifth* machine.

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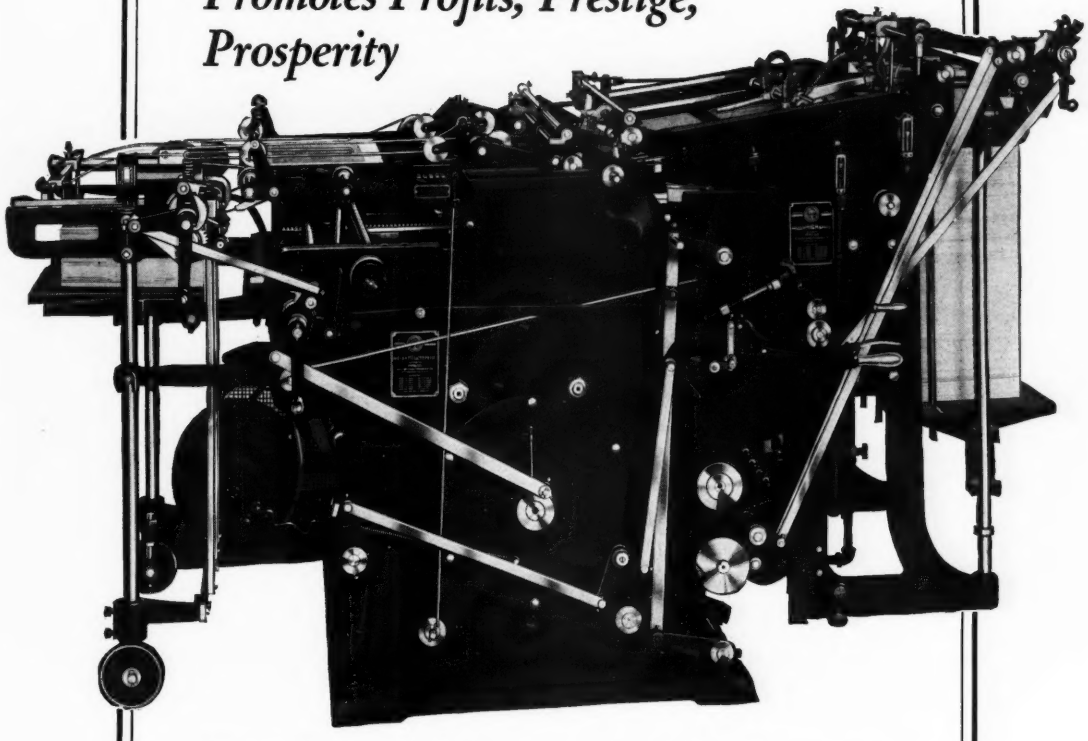
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By THE EDITOR

THERE are two articles in this issue of THE INLAND PRINTER and two in the next that without doubt will create more than ordinary interest. On page 766 of this issue Donald A. Hampson is sounding a warning against low priced machinery; it is not always cheap, he says. He also has some important facts for the consideration of the buyer of foreign made machinery, facts about shafts, threads, and bearings that the wise buyer will consider before placing his order. ¶ The issue also contains our contribution to the controversy on the invention of the halftone. Our staff contributor furnishes data and facts from patent records and other reliable authorities, proving beyond doubt that what THE INLAND PRINTER from time to time has said about this invention has been founded on fact. ¶ In the March issue Charles H. Cochrane, of New York city, in an article headed, "What Is the Printer's Responsibility?" points with condemnation to the ethics of the printer of obscene literature. "If the average printer held himself responsible for the cleanliness of the things he printed," Mr. Cochrane says, "I wonder how many of the highly colored, cheap magazines would have to reform to get their issues printed." It is surely something for the conscientious printer to give thought to. ¶ In a "Review of the Parade of the Printing Salesmen," E. C. Hawley, a prominent printing buyer, indexes our salesmen in three classes, the "practical printer" class, the "service" class, and the "beginner" class. Although he is quite severe with the salesman who does not know his business, he has much valuable advice to offer—advice that it will pay every salesman to heed whether he is a top-notcher or only a beginner. ¶ The "Two Nick" is another one of John Edward Hicks' delightful print shop adventures. It has the real flavor of the old-time shop, when one or two men in the place by superiority of one kind or another ran things to suit themselves. ¶ Ruel McDaniel points a way to handle the customer who says the price is too high. "Although this price argument is the biggest problem of the printer who is trying to build a business on a quality basis, there is an argument to meet every customer, if the printer will analyze him and frame his reply accordingly," says Mr. McDaniel, and he shows how, to our entire satisfaction. ¶ Julius W. Muller, the editor of the *Linotype Magazine*, has been browsing around in Frankfort, Germany. There he found a number of samples of printing from the press of Christopher Sauer, established in Germantown, Pennsylvania, in 1735. Mr. Muller gives us an interesting story of this press and its owner.

Complete index of the editorial contents of the February issue may be found on page 885

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO, ILLINOIS.

Printing That Pays!

By JAMES EDWARD HUNGERFORD

Printing that *pays* must be printing of *art,*
Filled with what genius alone can instill;
Artistic effort that springs from the *heart,*
Showing the touch of a true craftsman's skill!
Showing forth technique, distinction, and "tone,"
Carefully, expertly, perfectly planned;
Basing its value on *merit* alone—
Bearing the stamp of a masterful hand!

Printing that's filled with artistic appeal
Satisfies fully the critical eye,
Showing a masterfulness you can *feel,*
Standing each critical *test* you apply!
Printed on paper that's perfectly milled—
Texture and color and shade *superfine*—
Fashioned and finished by hands super-skilled,
Showing *expertness* in each printed line!

Printing that "looms up" alone on its *worth,*
Not merely printing that's printed to "sell,"
Bearing the seal of "no better on earth"—
Bearing the "touches" an expert can tell!
Printing that typifies *real* printing art,
Made in a plant that's as good as the best;
Printed on presses just built to impart
The sterling high standard—that stands ev'ry *test!*

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THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 78 FEBRUARY, 1927 NUMBER 5

Is Sales Management the Answer?

By FREDERICK BLACK

Director of Advertising, Matson Navigation Company

ANY effort devoted to finding a final and constructive answer to that important and always interesting question, " What's the matter with the printing business? " invariably arrives, eventually, at a careful consideration of the printing salesman. Generally, all business is a triangle, the three corners of which are the product, the buyer, and the salesman. If there is nothing obviously the matter with the product or the customer, a simple process of elimination brings us to the remaining angle. We know that, by and large, the product of the printing business is satisfactory. Men who know their trade are able, with the help of modern equipment, to meet all the usual requirements so that the printing business — the sales end of it, at least — will not be improved by any changes in composition or presswork. We also find that the public continues to buy printing — and in ever increasing quantities. What more have we a right to ask? In any case, it is hardly within our power to change our customers — they are as we find them. No matter how wrong they may be at times we may only try to correct them after the sale is made, not before. As one popular business writer says, " The supreme honor of salesmanship is that it deals with the most difficult of all raw material — human nature." Whether or not we might be successful in effecting any changes in buyers of printing, we must look further for an opportunity to suggest possible improvements.

And so we come, logically I think, to the one remaining corner of our " triangle "— the salesman. It is suggested that, on the whole, the printing business can never be much better than its salesmen who are its contact with the buying public.

After all, are not most business problems a matter of salesmanship? Once in awhile we come across a product or service that practically sells on sight — that is actually able to sell itself. Does this not indicate that salesmanship can be built into a product or service? Obviously, the more salesmanship that can be embodied in a product, the easier the task of the salesman; the less salesmanship to be found in it, the more must the salesman be prepared to overcome the sales resistance.

This article is built around the thought that far too many printing salesmen have not had proper training for their work — that they do not have the training that salesmen in other lines must have before they are allowed to represent their employers — and that this fault lies not so much at their door as it is attributable to their sales manager or the active head of the business.

It is a regrettable fact, I think, and one whose far-reaching influence is readily apparent, that men whose only assets are their ability to talk with people, a varying knowledge of paper, type, printing, and engraving methods, can secure jobs as printing salesmen. We realize how entirely unfitted they must be for their work when we know that practical men who may have spent years in the shop are almost equally improperly and inadequately trained for the job of selling any kind of printed matter.

We can learn something of the importance of training for salesmen from the big selling organizations that are marketing nationally known products. For example, the salesmen for a well known home refrigerating plant must attend a regular salesmen's school for several weeks before they are permitted to start selling this equipment. The result is that these salesmen not only know how to sell but how to sell on the right basis so that customers remain sold. They are able to answer intelligently the questions of refrigerating engineers as well as of householders. The success of the late John H. Patterson, of National cash register fame, was almost entirely due to his vision in training his sales forces, so that they not only knew all about the advantages of their product, but how to fit it to a merchant's

requirements. It is not enough that a printing salesman knows his product. To sell it successfully he must also know how to fit it to his customers' needs.

If cash registers, refrigerating machines, automobiles, insurance, and all successful commodities and services depend for their sales success on the training furnished their salesmen, how much more important that printing salesmen should be properly trained when we remember the wide variety in printing orders and the fact that while the cash register salesman, for instance, is only serving the retailer our printing salesman must serve all classifications of business.

When a salesman fails to produce it is invariably the fault of his sales manager just as surely as it is the fault of a teacher when a pupil fails to pass an examination. True, the salesman, like the pupil, may have marked deficiencies, but, in the final analysis, it is the sales manager and the teacher who are responsible for results. No matter how efficient or capable a salesman may be, he needs assistance. Formerly the general of an army rode on a white horse at the head of his men and led them into action. It was not an efficient form of generalship. Today the commander of an army plans his campaigns and directs his operations from a vantage point behind the firing line where he is able to consider all the factors entering into the campaign. The modern sales manager no longer holds his job because he is a star salesman. His job is management and direction — the coördination of selling effort by laying down the "barrage" that paves the way for his "troops" and by seeing that they are properly followed up with the necessary reinforcements. Just as in modern warfare, business campaigns are no longer a matter of actual contacts. Success depends on preliminary planning and on a comprehensive point of view.

The wasteful turnover among printing salesmen is but one indication of the result of lack of sales management. A business that has no definite plan of sales procedure is likely to depend entirely on the ability of its salesmen. And if these men are not properly trained it is but a natural result that only a small percentage will make good. A salesman left to his own resources (even when he is well trained) can be no more efficient than the infantryman who is expected to provide his own artillery support and to stop, during the forward "push," to do his own "mopping up."

It is only reasonable to suppose that a firm that has been in business for a number of years should know its sales territory and have acquired considerable sales data which is of much value to the men it starts on its sales staff. But when a firm has neglected to organize its sales efforts — when it lacks adequate sales management — each new salesman starts to work as if he were with a new business. The experience and knowledge regarding the sources of business gained during past years are not available and consequently much of the missionary work of his predecessors has gone for nothing and must be repeated.

The one most important thing in any business is to have a clear-cut objective — a definite goal and a clear conception of the best means of reaching it. One would think that one of the first things a business would do would be to compile some comprehensive data regarding its best sources of business and yet there are printing firms that have been in business for years who do not yet know who their *best* prospects are or where they are located. I remember one instance where an analysis of the ledger (a surprisingly interesting source of sales information, by the way) showed that sixty per cent of the orders received were from one-time customers — people from whom a second order was never secured.

In the printing business as in any other business, sales managers are learning that the first step on the road to increased sales volume is to have a clear idea of where business is obtainable. I know one executive who spent about two months in tabulating information regarding all the worth-while buyers of printing in his community. When he had it finished he knew not only who bought and what they bought, but he knew why they bought and had a good idea of what they could use that they had not been buying. With such information available it was not difficult to plan efficiently and to eliminate most of the waste motion which adds so much to selling costs.

It is generally conceded, I believe, that the basic cause of the present competitive conditions, the wasteful switching of customers and similar evils, is the fact that so many printers who are in business for themselves have been trades men rather than business men. There are four major departments in every business regardless of its size — production, selling, records (accounting, costs, etc.), and financing. In a successful business each division is equally important, but we know that there are a hundred printing firms who know the mechanics of production for every one that knows the mechanics of credits, for instance. Too many printing firms are one-sided. They must learn that the eternal balance of the universe which compels night to follow day and equalizes heat with cold, grief with joy, and sweet with sour is as necessary in a printing business as it is in the laws of nature. The successful business is well balanced.

If we are agreed that proper sales management can do much for the success of a printing business (as it does in all other businesses) we may return to a consideration of what has been suggested as an urgent need — trained salesmen. I asked ten printing salesmen: "What success are you meeting with?" and "What is your biggest problem in becoming more successful?" The reply of one man who, in every respect, is an average printing salesman is typical. "I have no trouble in securing an interview with a prospect," he said. "I am invariably received very courteously and listened to attentively. But when I sit at a prospect's desk and tell him about our plant, what we are doing, whom we are working for, and show him my samples — *I find that I have nothing to sell.* I have nothing to offer him that he is not already getting or that he knows he can get from a dozen other firms in town."

Surely, this is getting to the heart of the problem. Nothing to sell! Is it not just this that is keeping many

printing salesmen and the firms they represent in a rut of mediocrity as far as building good sales volume is concerned? Salesmen find it hard to get business simply because they have nothing to sell — nothing to offer that will make their prospects more interested in them than in their competitors. Does not this indicate the need of training for the salesman? Does it not indicate that he must acquire, from some source or other, something that will give him some selling points?

What training has the average printing salesman received beyond a certain familiarity with the graphic arts? Since we know we are really selling what our customers need, we know that we are not selling mere paper with some ink on it. We are not selling composition, paper, ink, and presswork, but the *result* which our customers wish to secure with it — which suggests that the world's best all-round printer can be very far from being its best printing salesman.

After a salesman has decided that what is holding him back is the fact that he has nothing to sell, he may well begin to acquire something to sell and the first step in securing this necessary ingredient of sales success lies in the answer to the question, " What do my prospects need? " *This* is what a successful printing salesman must know. With this question continually in mind he will know what training he needs. " What do my prospects need? " The answer is not to be found at the case or the imposing stone — we find it most easily by putting ourselves in our prospect's place. After all, is not this the secret of success in any walk of life — the ability to see things from the other fellow's point of view?

First of all, I think, a printing salesman should know why and when printing is used by his prospects. This may sound obvious, but I have not found it so. Our salesman should know what form of printed matter is most suitable for a certain purpose. He should know all the ways in which various businesses can use printed matter advantageously. How else can he make worthwhile suggestions? In order to know the uses of printed matter and the problems it can, in various forms, be made to solve, he must know a great deal about various businesses. It is not too much to expect that he should have a general idea of the problems of retailers, manufacturers, bankers, insurance agencies, and even churches. He must be familiar with the channels of distribution and the motives that influence people all along the line from the producer to the consumer. In other words, he needs to know what ideas a successful business needs to convey to its prospects, its customers, and even to its employees, which. in turn, suggests that time devoted to learning how to put thoughts on paper — briefly, clearly, convincingly, and in proper sequence — will be well spent. For one thing, it will enable him to discover endless new uses for printing. In connection with the presentation of ideas, the more he knows about laying out printed matter the less time he will waste acting as messenger boy for the service department and the quicker he will please the prospect.

These are some suggestions regarding the training that should enable a printing salesman to feel — and to convince his prospects — that he *has* something to sell. What would *we* need if we were buying printed matter — or if we could use printed matter? Would we not want printing salesmen who could adapt what they are selling to solve our problems — who could assume full responsibility for the presentation of our business thoughts and for the finished appearance of our literature? Or would we be content to have our time taken up by errand boys for the estimator?

More Business From Old Accounts

By FRED E. KUNKEL

WHEN a curious little boy poked a sharp stick into a beehive to see if it was occupied, he not only succeeded in satisfying a latent curiosity, but he also achieved extraordinary results. There are many printers, no doubt, with many good accounts on their books, which need to be stirred into similar action, for there are many reasons why that old account is dormant and no longer in active, everyday use, but it is just as well to find out exactly " why " it is in that unsatisfactory condition.

The reasons may be manifold. The customer may have sold out, or may have moved to another address not quite so accessible, or may be deceased, or may have taken offense at some untoward incident that took place between some one on your staff and the customer, unknown to you and therefore not rectified.

Of course, if the customer has moved out of town, gone out of business, or is no longer in existence, the account can be safely scratched off the books as dead timber and you will know that you have neglected nothing in the shape of business-building efforts, or getting more business from such old accounts. But if he has simply changed his address and is still among the living, there is no good reason why you should not renew acquaintance and find out what the trouble was. At any rate, it is always a good plan to ascertain why that old customer is now buying his printing elsewhere.

Perhaps a renewal of acquaintance will turn the trick. Possibly some secret misunderstanding can now be straightened out nicely. At the same time, the personal contact thus established will tend to renew friendly relations again, if a strained attitude of mind has existed

in the past. Certainly, it is a good thing to find out what has become of that customer and why his printing is no longer being done in your shop.

Every name on your books is worth money and can be made to produce more printing business. And it is just as well not to forget that it cost something to get it there in the first place. Once you have a good customer on the ledgers, why not hang on to him?

By poking these old hives for live bees you may, very plausibly, discover some old friend who will willingly resume business relations again. Probably some old entanglement can be ironed out satisfactorily. Or, the customer may have left your fold for no apparent reason.

If a similar situation confronts you today, why not solve the problem by whittling a sharp stick of inquiry? It will get the same results that the small boy achieved in satisfying his curiosity, and it is also good salesmanship management.

It is not difficult to accomplish the feat. During odd moments the bookkeeper can get busy with the old ledger accounts and pick out all the driftwood, compiling a complete list of names and addresses, when the charge account was last used, and how long it had been used before it was finally discontinued; also with a statement of the customer's promptness in paying bills as a guide to the desirability of reopening that particular account. In the case of a cash customer the old memoranda may be resurrected and the same purpose achieved ultimately.

Such a list serves a useful purpose. It will not only form an excellent nucleus for direct-mail advertising afterward or for solicitation purposes, but its principal use at this time will consist of checking up on the old customer's whereabouts and his or her inclination to deal further with you.

The list, when completed, may be classified into "age" and "amount of purchase." Those accounts which have not been used for six months may be classed as "A" accounts, nine months "B," twelve months "C," and so on down the list. Those more than four years old may be classified as "antiques" and left for the final process of selection and elimination. This accomplished, you have the choice of four alternatives: (1) You may telephone each name on the list and talk the situation over frankly; (2) You may set a solicitor to the task of making a personal visit to each customer and so achieve the same result; (3) You may send out a series of personally typewritten letters to each name on the list; or (4) You may combine all three methods.

If you decide to use the telephone before sending out any letters or a solicitor, as the best, most economical and direct means of communication, you can add the telephone number to each name on the list. Those without telephones may be checked with the city directory. Those with telephones may be called up and a series of questions asked. These questions should, of course, be carefully compiled in advance; their use may vary according to the nature of the account and the personal knowledge some one has of the customer.

However, certain pertinent questions will be found to elicit a more favorable response than others, and those achieving the best results along this line should be developed during the interviews which follow, and invariably used thereafter.

If there is a complaint of any kind, every effort should be made then and there to straighten it out and assuring the old customer that there will be no recurrence to warrant any more complaints. If there is no trouble of any kind, it is easy to reëstablish connections. "We appreciate your patronage" and "Won't you try us again?" may be some of the concluding remarks to an ordinary telephone conversation, which attempts merely to size up the customer's desires and inclination to deal further with your print shop.

If the conversation is friendly and encouraging, the customer's attention may be called to any printing jobs now being done, such as envelopes and stationery, special job lots or other printed matter of which you are featuring a specialty and suggesting that it might be worth while to talk this over either direct or with a salesman.

As to those without telephones, a special solicitor may be assigned to achieve the same result as a telephone interview, or each customer may be appealed to in a series of letters, with return post card order enclosed, the mailing of circulars from time to time, blotter or other advertising material, as a method of rehabilitating that old account. Those not reached by telephone or solicitor may be appealed to by letter, in a manner something like this:

Dear Sir:

We've missed your face here lately — and your account has not been used for several months. So we're sending you this little friendly reminder to tell you that we have missed you and to ask what has happened.

Naturally, we're wondering why we do not see your name actively on our books, and we would like to know if there is anything wrong. If our service hasn't been what you want, our jobs displeasing or anything else about us that does not strike you as just right, we would like to know about it.

Good friends are rare and we want to hold on to them. Won't you please mail the enclosed post card *today*, which tells its own story, or just telephone us personally about it?

Cordially yours,

If the post card does not come back, it is well to dispatch another letter, thus:

Dear Sir:

You were a good customer once, and we have missed you from the ranks of old-timers and regulars. We appreciated your trade and want to see you coming here again regularly.

If there has been any fault in our efforts to always please, don't decide against us by one act — it can be remedied, and we are eager to do just that!

So if anything is wrong, we will do our best to make it right. Won't you give us another opportunity by mailing the enclosed post card *today*, or call us up about it personally?

Cordially yours,

This method of rejuvenating old accounts will surprise you with results. Personal letters and telephone interviews invariably establish the right kind of contact. They are sufficiently personal and individual to get results which no other method will procure. There is always a way of renewing acquaintanceship and of keeping the old customer friendly and sold to your own print shop — and this may be the one.

Hundred Per Cent for Your Labor Cost

By Edward H. Austin
"Forty Years a Printer"

DO you throw away twenty-five cents of every dollar spent for labor? Most printers would make a prompt denial if asked such a question face to face, yet I venture to assert that that is just what many employing printers are doing right along. In making this assertion I do not assume that they are paying too high wages to their employees or that the men are idling away their time. Printers as a rule are a conscientious, hard-working class who take pride in their work and seek to produce results, ofttimes under serious handicaps.

How then is twenty-five cents of every dollar of their pay thrown away? Simply through lack of proper equipment, faulty working conditions, and poorly arranged offices.

Every printer will admit that labor is the largest item of cost that enters into a job, and yet the average printer is very short-sighted when it comes to getting the highest returns for the money spent on this one item. He may be able to figure his overhead to a nicety, to tell to a cent just what it amounts to on each job; he may be careful in buying his stock, so that it can be used with little or no waste, and printed with the least possible number of impressions, but when it comes to knowing just how long it *should* take to put a certain piece of work in type, or how much time should be required on the press, he is often sadly deficient in such knowledge. He probably can tell how long it *does* take, and no doubt he prides himself on keeping only competent and reliable workmen.

So far so good. But he does not take into consideration that his equipment should be on a par with the most experienced workman in his employ; that a competent man loses from one-fourth to one-third his efficiency if placed in an office where his work is handicapped through lack of sufficient material or by using material that is worn out, antiquated, and poorly arranged.

Faulty working conditions, such as poor light, or light unevenly distributed, lack of heat, inconvenient arrangement of cases, stones, presses, etc., all tend to greatly decrease the efficiency of a workman, no matter how good a man he is, yet in most cases these difficulties could be remedied with a little care and thought. Lack of a few pounds of quads or leads ofttimes means the loss of much time, while the value of keeping a full assortment of labor-saving rules in the various points and lengths can not be overestimated. The practice of buying rule in strips and cutting up as needed can not be too strongly condemned except in rare cases where a large number of pieces of certain lengths are required for some special job. Cutting one's own material, whether it be rules, leads, slugs, or even reglet, tends to wastefulness of both time and material. An old printer once told me that he would not have a lead or rule cutter in his shop, and I can see wherein he was right.

Of course, the first cost is more where a full assortment of leads and rules is stocked in the cases, but depreciation is reduced to a minimum, and this, with the great saving of time, makes it by far the cheapest method in the end. Many printers are short-sighted in this respect. They feel that they can not put so much money into labor-saving rules, leads, slugs, etc., so they buy a few pounds in strips, which are soon cut up and wasted, and the process is repeated over and over until more than enough money has been spent to equip the office as it should be, yet there are not leads or rules enough in the office to set one good-sized job, and the workmen are obliged to do more cutting. The lead and rule cutter is the hardest worked implement in the whole shop.

Poor business policy! Well, I should say so, and I think most every printer will agree with me if he will only stop to consider the matter a moment.

Another source of much annoyance, as well as loss of time and efficiency, is the practice in many offices of allowing "dead" matter to accumulate until the whole office is tied up and nothing remains in the cases to work with. It is the height of inefficiency to have a compositor chase over the whole floor to find a certain letter, or oblige him to pull out three or four cases before he can find one that has letters enough to give him the line he wants. If the office does not maintain help enough to put the material back in the cases as fast as needed, this condition should be remedied at once. Enough and more time is wasted to pay the wages of such an added helper, to say nothing of the business lost through diminished output incidental to such a practice.

And right here I want to emphasize the fact that only competent, painstaking workmen should be in charge of the distribution of all type. In some offices it is the custom to allow boys learning the trade to do this work, or some one who is not deemed sufficiently experienced to handle the composition, with the result that the cases are usually in such condition that no compositor, no matter how skilful he may be, can handle work quickly and accurately.

These are a few of the reasons why, in so many offices, twenty-five cents of each dollar of labor cost is thrown away. There are a number of other reasons for inefficiency that can easily be found — if a little time and trouble are taken to ferret them out.

"Let's Get Out a Blotter"

By Linn D. MacDonnold

MOST printers quite frequently produce direct-by-mail campaigns, in whole or in part, for other people. From this somewhat constant association with direct-mail pieces, if from no other cause, they should realize how carefully a successful mail campaign must be planned. But facing the facts squarely and honestly, how many printers really stop and think about this when they plan to do some direct-mail work on their own hook? One in ten? Hardly. It is assumed that most printers are doing direct-mail selling. (If they are not, they are losing a lot of business and a lot of big, round dollars.) It should not be necessary to "sell" the printer on the use of printed salesmanship. He's the last doctor on earth who should have to be told to take his own medicine.

But just *how* are a large number of them doing it? Are they analyzing their own facilities and limitations and their market when they do? They are not.

Far too often the printer's advertising is the result of an impulsive whim. His pieces have no specified mailing date, no similarity, no characteristic common to all by which subtle repetition can get in its cumulative effect. They have no carefully thought out plan or idea behind them.

More often than not they are inopportune, and depend upon the sheer excellence of the printing to make the desired impression, rather than the forceful simplicity that is so much more effective when the copy is logical, timely, and concise.

Too often the well meaning printer decides to "advertise" by saying, "Let's get out a blotter," which he proceeds to do. This blotter is apt to be quite clever typographically, and no doubt it will be printed exceedingly well. The printer could not afford to have it otherwise. But in a startling number of cases the "sales copy" will consist of nothing more than announcements that this printer *prints* — and would like to "estimate."

The blotter goes out all right, but the avalanche of orders doesn't come in. "How come? This direct-mail stuff must be bunk; but I s'pose we've got to get out something occasionally." From where you fellows who are reading this sit, isn't that pretty much the state of affairs? Be fair, now.

From this the impression must not be that the blotter is a form of publicity that is to be despised, shunned, and tabooed generally. That is not the case. There is a man in Cleveland who has built up a reputation and, I venture to say, a substantial bank account, printing blotters — almost nothing else. He uses them himself, and has an uncanny faculty for producing them in series for other people, in a manner that pays them handsomely for the comparatively small outlay of money. A blotter campaign can be made extremely effective and profitable. If the copy presented is well conceived, with a real merchandising thought behind it, and the blotters themselves are neatly printed, but simply, for the sake of legibility, and if they are mailed at regular intervals to a list of well selected names, there is no reason in the world why the results should not justify their use.

But simply "getting out a blotter" has ceased to be a novelty, as it were. No more (if he ever did) does a man gasp when he opens his mail, "Quadrat & Co. have sent me a blotter. I must repay them with a nice, juicy order." It just isn't done.

Whether you send out blotters, folders, booklets, or broadsides, there *must* be a well established reason for their going, if results are to be forthcoming. The copy must be more than a mere recital of generalities about equipment (blah blah), quality (blah blah), service (blah blah), and price (blah blah). If such generalities are mentioned, well and good, but for the love of Giambattista Bodoni show the reason *why* they mean something to the man who is reading your message. Answer his question before he asks it.

That's what's wrong with nine-tenths of the printer's own advertising. It tells all about the beautiful work he does, but it doesn't tell the man who buys the economy of quality — the small, almost negligible, *additional* cost *per unit* of the quality job over the so-called cheap one. It does not stress the fact that one man gets but *one* piece — not so many thousand — and that the *investment* per *unit* should be the prime factor, not the cost of the lot. It yaps about service, but it doesn't point out, or remind, how such service puts the element of certainty into the prospect's plans; how it saves his time and eliminates worry. The statements are there, right enough, but the proof is lacking.

Every printer in the land, large or small, owes it to himself to adopt a definite advertising program and carry it out consistently. It isn't a question of whether or not he "can afford it." He can't afford *not* to! His direct-mail pieces, sent once or twice each month, have just as logical a claim to a place on his pay roll as the flesh and blood salesman who trudges the well worn paths in search of orders.

I know a printer named Tanny who has a very small plant, indeed. But Tanny advertises, you bet! And he does it regularly and exceedingly well — by mail. He does more pretentious things than some printers many times his size are doing. Tanny is going to cash in on his foresight and his nerve some day. He is a good printer, and he has set about, in a logical way, to make the most of his present size. The last I knew he had two platens. Can't afford it? Absurd!

No one can lay down rules for just *what* this program should be, so far as format, medium, and frequency are concerned. There are dozens of formulas covering each of these. Make an analysis of what you have to offer and how it may be applied to your market. Then adopt a style for your pieces, a " slant " for your copy and a mailing arrangement that fits the situation. Plan the whole thing carefully — and by careful planning is meant more than the mere appearance — it means preparing all details with the same painstaking care that the people for whom you print direct-mail pieces plan their campaigns. Have a well defined thought and idea behind each piece, and if you can't write the right kind of copy, hire a good copy writer to do it for you. Get your list in the proper shape; be reasonably sure your plans are sane, and go ahead. And keep at it!

Simply because business is slow, do not expect to make it boom by " getting out a blotter " or anything else spasmodically. Real results come only as the sequel to steady, consistent effort — the cumulative effect of several pieces.

The printer who has the courage and the foresight to adopt an intelligent advertising program and live up to it need not fear the outcome. He need not worry but that the expenditure will be more than justified. The seed must be planted before the fruit can be gathered.

Arguments in favor of direct mail for the printer, as aforesaid, are superfluous. But arguments in favor of consistency, regularity, simplicity, and real sales copy are, I believe, timely. You will benefit from these things — your customers will call you blessed if you substantiate your claims; your salesmen will find the going a great deal easier, and the printing industry will be on a so much higher plane because of your efforts.

If these things are true — and they *are* true — shouldn't the printer's own direct-mail selling be given the attention it deserves, starting *now?*

The Legal Weight of a Letterhead

By Leo T. Parker

NOTICES and other statements contained in a printed letterhead may have but little or no influence in changing the meaning of a contract which is penned or typewritten on the stationery. For example, in a recently decided case the court said that it is a well established rule of the law where a part of a contract is written and the other part is printed that the written portion always is effective where there is confliction between the written and printed parts. In view of the fact that much of the business is transacted by mail, in the form of letters or contracts written on a firm's letterhead, it is important to understand the exact rights and liabilities of both the writer and receiver of such instruments.

Judging by the numerous records of past litigations, it is quite evident that there have been considerable controversies among the senders and receivers of letters. Often an employee of a firm writes a letter on a standard printed letterhead which contains statements that conflict with the body of the letter. It is not difficult for a person to determine, with reasonable certainty, the outcome of the resultant litigation, when knowing the basic principles of the law.

To show the attitude of the courts in regard to this phase of the law, in a litigation where the controversy was based on the construction of a contract in letter form, that was written on paper containing the firm's letterhead, the court held that the penwritten portion of the letter would be considered first, irrespective of the other printed or typewritten portions. The typewritten portion, however, is more important than the printed notices. Therefore, it is apparent that the printed statements in a letterhead are least significant. In other words, where a letter is written on printed stationery with parts in ink and parts typewritten, the handwritten portion controls the intention of the parties where the three portions contain conflicting statements, even though the typewritten and the printed portions indicate an opposite meaning.

In another case the court in effect said that where part of a contract or letter is penwritten or typewritten and part is printed, if there is a doubt in the sense and meaning of the whole, the written portion controls the legal construction of the contract.

At various times the courts have entered into an explanation of why the law is thus established. For example, it has been held that the reason the printed part of a contract is less effective than the written portion, is because the printed form usually is intended for general use, whereas the written words are the language and terms originated by the parties themselves, and the intended meaning of an instrument certainly may be obtained from that part which is compounded by the parties themselves, better than other parts that have been written by another and disinterested person.

Where the written portions of a letter or contract are inconsistent with each other, the courts hold that one portion qualifies the other, and that a construction must be given that will agree with the intentions of the parties at the time the contract was entered into, as it is foolish to assume that the parties intended ambiguous statements.

An example of a contract that is decidedly ambiguous is supplied by the records of a recently decided case in which it was disclosed that two persons entered into a written agreement whereby one of the individuals agreed to sell poles to the other. In one portion of the contract the printed statement was: "No objection to any kind of cedar." In another portion were written the words "all poles to be yellow cedar, first growth." In this case the court said that it was quite evident one or the other of the parties who signed the contract failed to read it. Therefore, it is proper to assume that the person who inserted the written portion which specified that the poles should be furnished of a particular grade intended the contract to be read that way, and the other signer undoubtedly read that particular stipulation, although he may not have read the printed portion.

Another litigation involved a contract which pertained to a bill of goods that was sold. The contract specified in its written part that a certain portion of the selling price was to be paid in monthly instalments. A printed portion of the contract contained a stipulation that the purchaser agreed to accept and pay the full price of the merchandise upon delivery. The court held that the purchaser was entitled to pay only a portion of the cost on delivery and the balance in the agreed monthly instalments, as specified in the written portion of the contract.

Another source of common litigation is where a letterhead or billhead contains printed statements, and the letter or contract written on it contains clauses which disagree with the printed portion. For instance, a contract of sale was written on a printed form of a billhead which contained the printed notice, "No special warrantee and no claim for labor or damages will be allowed." In the body of the contract was written the stipulation: "This boiler is guaranteed free from defects for one year." The boiler proved defective, and the purchaser instituted legal proceedings against the seller for the purchase price. The court held that the purchaser had a legal right to compel the seller to stand by the guarantee that the boiler was guaranteed free from defects for the period of one year, although the printed form of the billhead contained a conflicting statement.

Various other litigations have resulted where business firms write letters on letterheads which contain printed statements or notices. For example, where a firm's letterhead contained the printed notice, "All sales subject to immediate acceptance," the court held that the printed notice was not a part of the letter that was written on the letterhead and which offered certain commodities for sale at a stipulated price good for a specified period.

In another case where a similar point was involved, it was disclosed that a firm's letterhead contained the notice, "All sales subject to strikes and accidents." In the litigation which developed as a result of certain merchandise not being delivered, the court held that the seller had agreed to accept the purchaser's order, and was bound to deliver the goods although an ordinary accident had occurred which may have interfered with the delivery. In this case there was no conflicting meaning in the written and printed part of the contract. The same law applies to one or all forms of written contracts. A letter written on a letterhead includes the printed letterhead. It does not matter a great deal whether the contract is for a bill of goods or for other purposes.

For instance, where a printed portion of a bill of lading contained a statement that limited the liability of a company, the court held that the written portion of the bill which specified an amount in excess of the printed limitation was effective the same as if the printed limitation notice was not on the instrument.

In another litigation which resulted over a disagreement of the payment of interest on a promissory note, it was disclosed that in one portion of the note it was specified in the printed form that the note bore six per cent interest, and in another portion it was written in handwriting that the note was without interest. The court held that the borrower of the money was not compelled to pay the lender interest for the use of the money, because the written part, and not the printed part, was effective.

On the other hand, it must not be assumed that the printed portion of a contract is absolutely ineffective under all circumstances, because where a contract or letter is written on a letterhead containing printed statements which do not conflict with the written contents of the instrument itself, generally, both parties may be bound by the printed statements contained therein, unless the printed notice is void because of its unreasonableness.

Ordinarily the rule of the law which holds that printed notices are ineffective only applies where a portion of the typewritten or handwritten part of the letter or contract conflicts with the meaning of the printed statements.

An illustration of this phase of the law is supplied by the records of a decision recently rendered, where the printed form of a salesman's order blank contained words to the effect that the firm was not responsible for verbal guarantees made by its salesmen. Litigation developed because the salesman gave an unauthorized verbal agreement relative to the quality of the goods. Later the purchaser attempted to compel the seller to make up losses which he sustained because the merchandise did not prove equal to the quality specified in the verbal guarantee given by the salesman. The court held that the firm was not bound by the guarantee of its salesman, particularly for the reason that the order blank contained a printed notice that the salesman had no such authority.

Another example of a printed legal notice is a theater ticket which usually has printed thereon a notice to the effect that the theater management reserves the privilege of refusing admission to the holder of the ticket. In various litigations the courts have upheld the rights of theater owners to return the money paid for a ticket and prevent its holder from entering the theater.

PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Plural of "Bus"

An Ohio man writes: "I notice that you did not reply to the correspondent from Fort Smith, Arkansas, in regard to the plural of the word 'bus.' Webster's New International Dictionary gives 'busses,' and that is good enough for me until some better authority gives it some other way. However, I would be interested in your opinion."

The letter was so long and the answer so short, the latter seems to have escaped notice. I said: "'Buses' is the common usage. I myself, quite arbitrarily, like to write 'busses,' but the Practical Standard distinctly gives 'buses.' Compare 'gases.'" To me, "gases" looks like a miss at "gazes," and "buses" looks like an illiterate person's attempt at "boozes." And this is not a quibble; it is in line with the common doubling of the consonant at the end of a word accented on the last syllable, when a new syllable is added, to make sure that the vowel preceding shall be recognized as a short.

In words like "chop," "chopped," nobody hesitates over the doubling of the "p." Only the illiterate would write "My hands are chaped." The change from "chafe" to "chafed" is bothersome to none, because the vowel is long and the "e" is already present. I write "travelled" and "kidnapped," because they show effortlessly that you are not to think or say "tra-veled," "kid-naped," with long sound of the "e" and the "a."

"Balloted" takes care of itself as easily as "credited," because the accent is decisive. "Benefited" is a shade less obvious, because there is a secondary accent. "Dotted," if you break the double consonant rule, becomes an entirely different word, "doted." Apparent inconsistencies must not be permitted to confuse one's practice. In making the derivative parts of "excel," it is the natural thing to write "excelled" and "excelling," because "exceled" and "exceling" would never look right. In "travel," to be sure, the second syllable is not accented, but the doubling of the "l" is a sure warning against pronunciation rhyming with "revealed." And isn't it better, when it is so easy, to make sure? To set no traps for the unwary eye, or the eye of a learner of the language — native child or adult foreigner?

The point of all this loose-jointed discussion is that it is better to do things workably and intelligently than according to a rigid rule that sometimes fails to work. The Fort Smith man says the sign of the plural is "-es," not "-ses." Hence, "bus," "bus-es." "Bus" is only the last syllable of "omnibus," and the plural of that is "omnibuses," with one "s." The difference is that in the full word, the "-bus" is unaccented, but when it stands alone, it is accented — necessarily and unavoidably. And the analogy of appearance is permissible in such an artificial form; so, to me, "busses," matching "kisses," "masses," and the like, is the acceptable and favored form. And if any one should say to me, "You wouldn't write 'gasses,' would you?" my answer would be, "I should be very likely to." And then I would ask him if he would write "Quit your gasing." Translating these many sentences into few words, I have to say simply that my vote is for "busses."

Division Into Syllables

It is a New Jersey proofreader who asks if it is a serious error to divide "business" ahead of the "i."

Webster divides it "busi-ness," but you will notice that the Webster pronunciation is in two syllables, "biz-ness." But those who divide the word into three syllables see it as "bus-i-ness."

Subjects and Predicates That Don't Match

Here comes one from St. Louis: "I would like you to settle a little question of grammar concerning which the proofreaders in this office are not agreed. The question is whether to use a singular or a plural verb in such examples as the sentences given below. One of us contends that in all cases the subject governs the number of the verb and that therefore in the present make-up of these sentences the singular is the one to use. However, he also believes that it would be far better to reconstruct the sentence or use a different verb.

"Another insists that the plural must be used, claiming that the real subject is not 'one,' or 'material,' or 'Bible,' but the part of the sentence which follows the verb. Which is correct?

"Here are the sentences: 'One of the most potent powers in promoting lawlessness *are* the evil associations of unprincipled young men and women.' 'One of the unfortunate influences and agencies that are weakening the moral backbone of our country *are* such marriages of mere children.' 'Educational material *are* facts and phenomena of life and nature.' 'The Bible of Babism *are* the Vedas.'

"Then, here is another one of the vice versa kind: 'The conditions under which they live *is* a disgrace to a rich country.' This is from *The Nation*, No. 3167."

These questions bother me — not because they are hard to answer, but because they are hard to answer politely. I hope the manners and morals of those proofreaders are better than their grammar. How can any one argue seriously that it is correct to say "one . . . are," or "material are"? It seems almost as though the correspondent were trying to put one over on us. The sentence from *The Nation* is obviously accidental; but in the other examples, the doubt, if genuine, can come only from an utter failure to catch the spirit of grammar. The fact that the Vedas are the Bible of Babism does not affect in the slightest the grammar of the statement that "the Bible is . . ."

In a magazine article, recently, I wrote, "The parliament ought to produce a good brand of real popular government." When the proof came to me, it had been *corrected* to "really popular government." I did not mean government that was really popular; I meant popular government that was real. The proof corrector was certainly a pedant, one whom a little

learning had made foolish. On the same galley of proof, the editorial reader had not caught " ended," set for " rendered."

The characteristic mistakes of today are in the elementary rules of grammar, not the really difficult ones. It is queer, and seems to show that some radical change is going on.

Adverbial Nouns

A reader in Texas says, " My kids in school talk about adverbial nouns, which has me guessing. I don't remember enough grammar from my own school days to understand how a noun can be adverbial, any more than a beef critter can be canine. Please — "

It does sound like a contradiction in terms, but it's in the grammar book, just the same. If you say, " I waited an hour," you do not mean that the waiting was something you did to the hour. " Hour " tells how long — and the word that answers that question is either a true adverb or some other part of speech used adverbially. Here is your adverbial noun. Analyze, or pick apart, this sentence: " It is worth ten dollars." The subject is " it." The predicate, " is." " Worth " is a predicate adjective, modifying " it." " Ten," of course, is a numerical adjective modifying " dollars," and " dollars," which, standing by itself, is nothing but a noun, is here unmistakably used with adverbial force, modifying, or as some of the older grammar books used to say, limiting, the adjective " worth." Clearly, an adverbial noun.

Many persons who like to figure things out for themselves instead of taking the text book's word with unquestioning faith will agree with me that it is not a wholly satisfactory classification; but they will also, if fair-minded, admit that it is the best working arrangement.

In this connection (detestable expression!) consider a section in Francis K. Ball's " Constructive English " on " The Noun as Adjective." Noting that nouns are often legitimately used as adjectives (" He is a New York man," for example), Mr. Ball warns us against overdoing it, with a note to the effect that " The headlines in newspapers are often faulty." Poor old newspapers! How everybody loves to take a whack at them! It is a fact that the headline writers commit some atrocities — but it is also a fact that a word like " slay " will fit in where a more elegant and less hackneyed expression won't. " Wed " is shorter than " marry." " Train crash " will " make," where " collision of trains " would jam hopelessly.

Almost anybody would agree with Mr. Ball that " The season for capital punishment discussion has again arrived " is a lame substitute for " The season for discussing capital punishment has again arrived." Also, that " threat of death " is preferable to " death threat." But this latter form is so commonly used that it takes an alert ear or eye to detect its barbarity in spoken or printed expression. So, too, with " the word order " for " the order of words." (Particularly if you hyphenate: " the word-order.")

Is it not a fact that grammarians calmly swallow the adverbial noun but gag on the noun as adjective, simply because the former has gone a little further than the latter, along the road of popular usage? A great many of these expressions now frowned upon by the rule book makers are going, inevitably, to win general acceptance.

A Treasure House of Words

By EDWARD N. TEALL

FIRST come, first served; so the proofreading course embodied in the International Typographical Union's " Lessons in Printing " will have to wait its turn, while we give our time and space this month to " March's Thesaurus Dictionary." This splendid work by the great American philologist is reprinted, with extensive up-to-date appendices, by the Historical Publishing Company, of Philadelphia. It is a stout volume of 1,462 pages, bound simply but attractively in red buckram with gold lettering and hot-stamped border; headbands top and bottom, marbled edges, and printed legibly, with liberal spacing. In the middle years of life, when age begins to grin at you round the corner, the typing of books is an important consideration. Large type, crowded, is not as readable as smaller type with white space to throw it into relief. If some one were to leave me a million dollars to play with, I would start a newspaper in which eight point would be the smallest to appear. From the first issue, it would capture the whole market of readers past forty, I bet. But that, of course, is very much on the side in a paragraph introducing this new and enlarged edition of Doctor March's monumental work. All that I want to say is that although misfortune has just struck at me through the breaking of my horn-rims, I am far from being incapacitated for squeezing an article out of the " Thesaurus Dictionary " — thanks to its clear typing.

The major part of the book, in size if not in importance, a block of 1,189 pages, appears to me to be reprinted from the original plates. They simply will get battered at the corners, you know. But a revision instead of an enlargement would have boosted the price sky high. As it is, I know of no better value to be had for the money (the price is $9). The original work stands as Doctor March left it, and the appendix, ably and conscientiously made by his son, Francis A. March, Jr., Ph.D., professor of English literature at Lafayette College, supplies the modern element. To me, it seems incontestable that any possible inconvenience in reference use caused by this dichotomy is amply compensated by the cheapness of the volume thus made possible.

Although (I hope) fair-minded, I am not exactly neutral-minded. When I meet a new book, I am apt to like it a whole lot, right away — or never to like it at all. And I like this book so much that I want to tell the Proofroom family all about it. Those who may have known it in earlier editions will please bear with me kindly while I examine it in rather an elementary fashion, for the good of younger readers who may perhaps not be acquainted with this sort of book at all. If they have ever wondered where professional writers get their words, pick up their synonyms and antonyms, this volume will shine with a great illumination. All the words are in the dictionary — but the word user has to know what he wants to know before he can avail himself of the dictionary's riches. Roget's " Thesaurus of English Words and Phrases," published at London in 1852, classified and arranged the words and phrases so that a writer could find grouped under a subject heading any number of expressions from which he could select those most accurately conveying the exact shade of his meaning. Some writers, indeed, drag out whole sections of Roget, and make themselves look like language wizards by their amazing command of words; but not as often as you might expect, for the trick is too obvious to those in the know.

The Roget "Thesaurus" has a hitch of its own, just as the alphabetically arranged dictionary has. It does not define the words. Unless you have a dictionary in your head, you have to proceed from Roget to Webster in order to get the full usefulness of the former. What Doctor March did was to put the dictionary and the thesaurus (or treasury) into one volume. He enters the words alphabetically, with syllabication and accents, and defines them. Then, under words that suggest large subjects, he groups other words and phrases of related meaning, as in Roget's "Thesaurus." In this way he punctuates his dictionary with word groups here and there, placing before you not only the resources of synonymity and antonymity, but a treasure of suggestions for the expansion of an idea. The pages are thus much more than a help to word study; they are mentally stimulating.

In the foreword, I came upon the word "kennings." Oddly enough, it is not entered at all in the word list. But "ken" is — defined as "extent of sight or knowledge." And the reader is referred to the entry: "Knowledge — Ignorance, Sight — Blindness." Now we are getting acquainted with the Thesaurus Dictionary! For, turning to "Knowledge — Ignorance," we find two columns running through a little more than two pages, giving in the first knowledge words, and in the second ignorance words; nouns, verbs, adjectives, and adverbs, and finally some foreign language phrases. Some of the knowledge nouns are "book learning," "enlightenment," "erudition," "inkling," "lore," "recognition," "rudiments." Some of the ignorance nouns are "darkness," "glimmering," "incomprehension," "nescience," "sciolism," "smattering." Each has its own definition; for example, "nescience, the condition of not knowing," and "sciolism, pretension to knowledge." Simple, short — and workable. Also, educational in the extreme; for the study of words encourages the production of ideas.

Now, turn to the appendices. If this part of the volume needs any justification, there is no need to seek further than in the elder March's own words. He speaks of the age of Queen Anne, in England, when men thought the language had reached perfection. They spoke of it as the Augustan age. Samuel Johnson wrote his dictionary to record the best usage; authors feared to employ words not sanctioned by the Great Bear. His book was supposed to have set a standard for future ages. Let a writer be bold enough to pick up a new word, coming into popular use, and critics snapped him up. That spirit still survives in some quarters. Doctor March tells of an inquiry (it would now be called a questionnaire) conducted by the *Sunday School Times*, into the use of "tireless." He says there were some authors who thought the word good but would not use it because it was not in Worcester or Webster.

"But we have changed all that," says Doctor March. "We see that a language must change with each generation. If it is to live it must be supplied with a constant inflow of new words, of which a vital part comes from the feeling and imagination of persons who utter themselves in slang. A living language is a lake from which there is a constant flow of words to the ocean of oblivion, and which has a constant supply from the fountain of popular talk." Whether this figure of speech will stand close analysis or not (I think one of organic growth and decay might be better), it is a fact that the language is constantly changing, dropping old words and taking in new ones. Doctor March thought the half century preceding his own time had poured more new words into the language than any earlier period: "New arts and new sciences have swollen the inflow." What would the old scholar have thought of the accretions of the last ten years, could he have lived to record them? It must be a source of pride and pleasure to his learned son to carry on the work his father did for *his* day and generation.

The appendices are in five sections: "Our English Speech," "Biblical Word Reference," "Words From the Arts and Sciences," "Geographic Words, With Associated Facts of Interest," and "Americana," with an index covering all the divisions — agriculture, architecture, aviation, biology, botany, geology, inventions, medical science, photography, physics, physiology, psychology, sports, and war; in all, forty divisions in this one of many sections.

How many readers, I wonder, have any vivid consciousness of the growth of the English language? The native Britons used Celtic speech. The Saxons, Angles, and Jutes belonged to the Dutch or Low German stock. The invaders crowded out the natives, but took up many of their words, like "breeches," "crock," "cradle," "mop," "pillow," "mattock." Oddly enough, Celtic made another contribution, later, through the Normans, who won the Battle of Hastings in 1066. Common words incorporated in the language at that time were such as "barrel," "bonnet," "dagger," "mitten," "wicket." Less homely words were "chivalry," "armor," "trumpet." Then came the Danes, with words like "cake," "crop," "dairy," "kindle," "scold." The Roman garrisons in Britain, too, enriched the speech, but only with a few words; the substantial Latin element came with the "revival of learning." Each new phase of the national history brought in a new language element — Spanish, Italian, Dutch, and so on.

Doctor March presents some ideas that may be "old stuff" to scholars, but have spicy interest for us who are learning as we go along. First, why is English so rich in synonyms? "There's a reason," as they say. It is not a mystery. This growth of the language by successive contributions from other languages is the explanation. The conquering Norman and the half conquered Englishman taught each other new words. The Englishman made a will, the Norman a testament. So now we have the phrase, "last will and testament." "Aid and abet" had a similar origin. The Englishmen met, the Normans assembled. The language was in a bi-lingual condition.

Another interesting aspect of this language of ours is its power of making new words. Anglo-Saxon, says the author, was like Greek in its ability to find expressions for new ideas. Discovering an animal with a long neck like a camel's, and a body spotted like that of a leopard, the Greeks called it, not giraffe, but "camelopard." The German calls a glove a "handschuh," or shoe for the hand. So the Anglo-Saxon called a miser a "pinchpenny," a tattler a "mumblenews." But those primitive days of word patching passed, learning increased, new discoveries and inventions increased the people's wants and expanded their culture, and words from other languages were taken into this one.

From this, it is a far cry to the page of "Slang Words in More General Use." "Bird" and "guy" do not appear. The "Banana Republics" do, but "banana oil" does not. "Dough" for "money" is given, but not "beans" or "berries." "Bean" is presented in one meaning only, that of "head." "Dumbbell" is recognized, but not "oil can." "Vamp" is defined as a "woman popular among men," which is not the true sense. "Cavort" is defined "full of high spirits," which would seem to call for an adjective, not a verb. "Gob" is defined with the single word "seaman," but it belongs exclusively — does it not? — to the boys in the navy. "Doughboy" is one of the overlooked words. The list is incomplete, but interesting.

Next is a list of words on their way in — some quite well established, others still suing for assurance of permanence. I shall simply lift a few, and others will suggest themselves to the reader: "addressograph," "blue law," "cabaret," "crossword puzzle," "fundamentalist," "jitney," "modernist," "realtor," "rotor."

Making the book specially useful to proofreaders are lists of notable sobriquets, abbreviations (an exceptionally good list), law words and legal meanings, Bible references, and proper names. I have no hesitation in adding this volume to the list of best books for the Proofroom library.

Chart Your Pressroom Production

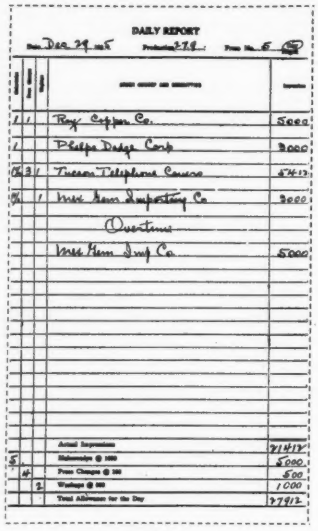
By J. Carl Hertzog

PRODUCTION is a living thing that grows and which can create interest. If a man is responsible for the growth of that thing, how much more will he be interested; and, if the growth of that living thing means more money in this man's pocket, will he not be more interested? To speak of things that live and grow we would not seem to be dealing with such matter of fact things as pressroom productions. But, if you will examine Chart A, you will see a growing vine which has climbed for twenty-two days, and is waiting only for the end of the twenty-third day that it may jump forward again to greater height.

Always in sight is the goal which is already shown by the straight diagonal line. As long as the growing vine is above the diagonal, the goal is within grasp, but when the climbing vine slips below the diagonal line, there is need for an increased effort if the ultimate goal is to be achieved on the thirty-first day.

On the first day of the month the superintendent draws a diagonal to the amount of production that is expected on each press during the month. The growing vine represents the increasing production. The operator of each press is responsible for the growth of the vine. Where the diagonal crosses the line of present date is a point representing the mark which must be achieved each day if the goal is to be reached. The operator can watch the vine, for which he is responsible, grow each day. If the climbing line drops below the diagonal, he knows that he will have to put forth an extra effort to produce more than the daily average in order to get back on or above the line. He knows that he will get a bonus for reaching the goal, and he takes pride in keeping his record high.

The first step in developing Chart A is to get a daily report from each pressman showing exactly what has been done during the day. A blank like Form 1 should be used for each press. The standard of measurement on the chart is on the number of impressions produced. But, since makeready, washup, etc., take up considerable time and are chargeable, a definite number of impressions should be allowed for work other than actual running.


DAILY REPORT

Date Dec. 29 1926 Production 279 Press No. 6

			Impressions
1	1	Roy Copper Co.	5000
1		Phelps Dodge Corp	3000
1	3	1	Tucson Telephone Course	6413
1	1	Mine Hem Importing Co	2000
		Overtime	
		Mine Hem Imp Co	5000
		Actual Impressions	21413
5		Makeready @ 1000	5000
4		Press Changes @ 200	800
2		Washups @ 500	1000
		Total Allowance for the Day	27813

Form 1

At the bottom of Form 1 there are notations of the allowances made for work chargeable as so many impressions. These particular allowances are suggested for high speed presses, such as Verticals, Kellys, etc. Allowances suggested for other presses are: Cylinders, makeready, 1,000; press changes, 250; washup, 500; job presses, makeready, 500; press changes, 125; washup, 125. The fixed rates can be quickly determined for your shop according to the class of work you are handling.

When the makeready on a job is difficult, involving heavy halftone form or color register, the pressman should be allowed to charge up one and one-half makereadys in place of the usual one makeready charge. The number of impressions allowed for makeready, washup, and press changes is estimated to be the average number of impressions that could be run off during time used for these purposes.

When the production for the first day is known, count upward on the vertical line above date 1 the number of impressions allowed for the first day, and mark a point. Then draw a line from the corner marked zero to the point just marked on line 1. When the production for the second day is known, add this to the previous day's production and count up on the vertical line above date 2 the total production and mark a point. Then draw a line from the point previously marked on line 1 to the new point on line 2. Continue to add each day's production to the gradually increasing total and draw the rising line from a point on one vertical line to a new high point on the next vertical line. Although there may be no work on the usual holidays or Sundays the

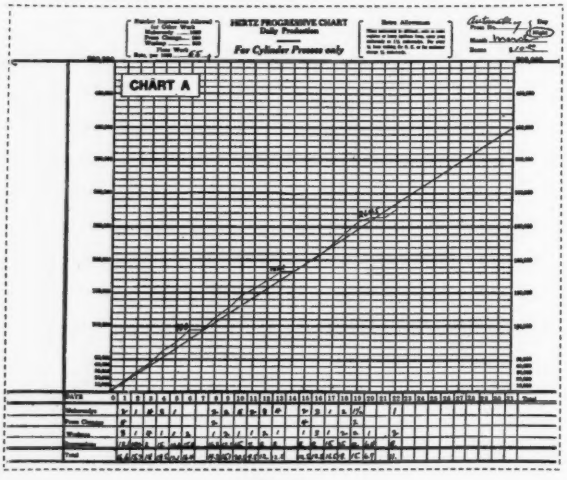


Chart A

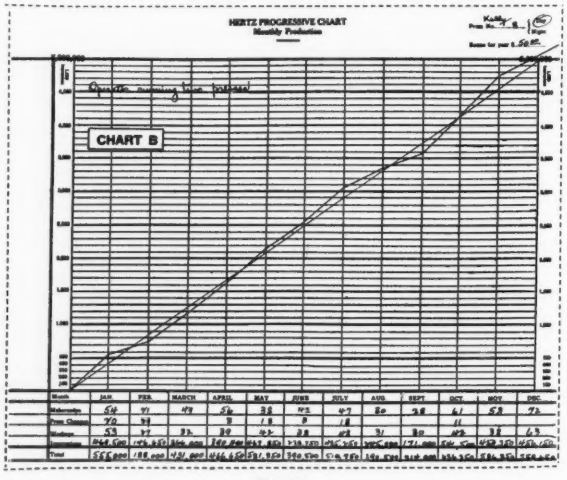


Chart B

line should be continued to the next vertical line so that the total production is always shown above the present date. Of course, the line will extend horizontally when there is no production. For example: When there is no production on Sunday, the high point is the same as on Saturday.

If you are keeping the records for these charts you can estimate the average amount of work turned out each month or week and pay by the 1,000 impressions. For example: If you have one man operating two Verticals, he could reasonably be

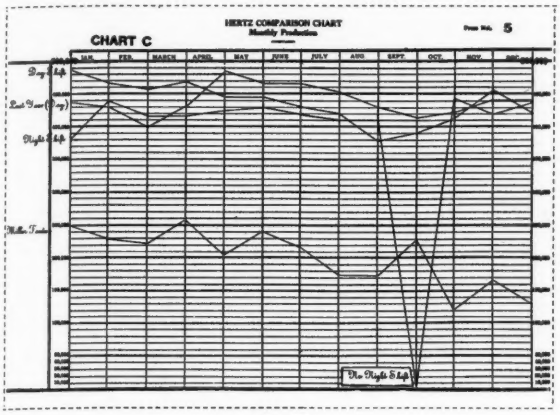


Chart C

expected to run the chart up to 400,000 for each press or 800,000 for the two. If you pay him $40 a week, you would be paying him twenty cents a thousand impressions allowed. Piece work rate of pay is of advantage to both the employee and the employer.

However, if the piece work system is not practical in your shop, you can set a goal for each month and offer the pressman a bonus of five dollars or ten dollars for reaching the goal. Either the bonus or the piece work system will stimulate interest both in the charts and in production.

If the chart system is adopted at the beginning of your business year, you can keep a progressive record by months instead of days by using Chart B. This chart is kept like Chart A except that you take the monthly totals from Chart A instead of the daily production. A goal can be set by drawing a diagonal from naught to an approximate high point for the year. A bonus, probably more substantial than the monthly one, can be offered for reaching the high point, or a rate a thousand may be offered for the number by which the operator passes the goal. A bonus paid for this achievement is due the operator and well worth the expense to the employer.

At the end of each month consult your total production on Chart A and transfer the high point mark to the proper month column on Chart C. For a starting point on this chart use the high point for December of the previous year. As you register the high points for succeeding months, connect the points with a straight line.

This graph shows how production varies, and is for the information of the production manager rather than an incentive to the workman. However, a last year's production can be scaled as a mark that can be surpassed.

The graphic representation of the production of several presses can be shown on the same chart by using different colored pencils for different presses when drawing the lines from one point to another. By graphing several different productions on the same chart you can readily see which press and which operator is turning out the largest production.

In the illustration Chart C has been used for comparing the day and night productions of one press with the previous year's production on the same press. The output of another type of press is also shown for the sake of comparison. This chart gives valuable information for the production man.

Keeping the records for these charts may seem a tedious proposition, but when once in operation, a few minutes each day is all the time necessary to make the computations on the daily report and transfer the results to the chart. Pressmen will be interested to see how they are doing. "Your story in picture leaves nothing untold" is applicable to the interest which can be developed by posting the charts in a place where each operator can see the picture of what he has done, what he is doing, and what he is yet expected to do. Although hard, cold figures determine the appearance and growth of the chart, the picture idea keeps the facts from being boresome and meaningless like tabulated forms. Let a growing and living thing create interest among your pressmen and offer them extra inducement for increased production.

The Price of Success

The thoughtless, the ignorant, and the indolent, seeing only the apparent effect of things and not the things themselves, talk of luck, of fortune and chance. Seeing a man grow rich, they say, "How lucky he is!" Observing another become intellectual, they exclaim, "How highly favored he is!" And noting the saintly character and wide influence of another, they remark, "How chance aids him at every turn!" They do not see the trials and failures and struggles which these men voluntarily encountered in order to gain their experience; have no knowledge of the sacrifice they have made, of the undaunted efforts they have put forth, of the faith they have exercised, that they might overcome the apparently insurmountable, and realize the vision of their hearts.—*James Allen.*



"In the Days That Wuz"—Breaking Home Ties
Cartoon by John T. Nolf, Printer-Artist

Low Priced Machinery Is Not Always Cheap

By Donald A. Hampson

AN instance in which all the details are fresh in mind prompts this word of caution to buyers of foreign-made machinery for the printing and allied trades. The owner or other buyer seldom has the time or the technical knowledge to give the broad view so necessary in matters of this kind, and it is for that reason that this word, backed by two decades of experience in maintenance of mechanical equipment in this field, is offered to those who, perforce, are governed by appearance and price.

Conditions surrounding the American printer are different from those of his South American brother. To the latter, all equipment is foreign, as there are no domestic factories.

The troubles begin when repairs are necessary. As long as the machines are new or properly cared for, there is no apparent difference between the American and the foreign products — and the buyer congratulates himself on the saving he has made. But accidents do happen, normal wear must ultimately be accounted for, there is always some thick-headed workman to "drop a monkey wrench in the works" in the busiest moments. Then the repair man makes discoveries for the owner — and his pocketbook.

Some foreign-made machinery has the sizes throughout in metric units. These would be as satisfactory as English units if shafts and bolts and tools were at hand, ready made in the same terms of measurement; but they are not, and they can be duplicated only at, say, five times their real worth.

But the metric system is not as serious as some other, less easily discovered features of construction, for on most of the machines which are a copy of American products there are very few applications of metric parts. The most annoying thing the writer runs across is the use of odd threads, which raises the cost of a minor repair job from a few cents to a few dollars. In justice to the purveyors of such machines, let it be said that they endeavor to keep stocks of these parts on hand; but that is often poor comfort for the unfortunate printer who learns that the few bolts he should have been able to get at his machine shop must be ordered from a distant metropolis.

Another weakness that only the repair man knows is that of bearings. He finds shafts running in babbitted bearings, whereas he has a right to find standard bushings — a construction costing much more in the beginning but making up that difference on the first renewal. Another thing on which American manufacturers have sold themselves most thoroughly in the past few years is that of oversize bearings and heavier castings — costing more in the beginning but adding years to the life of the product.

It is very important to be able to replace broken castings promptly. In moving to new locations and from the accidents of normal service, castings do get broken and it is a fine thing to be able to wire for another one, standardized and in stock.

A pleasing instance of stocks well kept up came to light recently when setting up a large machine. Some gears and ratchets needed replacing, and the printer wrote the successors of the original builders. He knew that he had taken a chance on a machine of uncertain age, and probably orphaned, but he was agreeably surprised to learn that the needed parts were kept in stock. The machine was made in 1883!

Selecting Future Printers

By Harvey Arthur Witt

A NEW plan for selecting printing students is being tried out at the Lathrop Trade School in Kansas City this year. Heretofore, boys who expressed a desire to become printers were enrolled and started in the classes. After a few weeks it has always developed that many of them were unfit for the trade, either from the standpoint of mental alertness or some physical handicap. Some were left-handed; some had poor eyesight; some were color blind; some had flat feet and could not stand for any length of time at the case; others were of a nervous temperament and could not endure the tedious application and confinement of a print shop. As a result of this non-selective method, boys were continually dropping out of the class, and some of those who remained will never become real, high-grade workmen.

Under the new plan started this year, every boy who wishes to take up the printing trade must pass both an educational and a physical examination. If he fails to pass either, he is rejected immediately. Those who pass the examinations are given a trial, lasting from three to five weeks.

A careful watch is kept on each boy to see if he shows improvement in the accuracy with which he performs the simple operations of the trade; if he takes pride in trying to do his work well, or whether anything is good enough. If he is still sold on the trade after several weeks of steady work at it, and has shown enough real ability to satisfy the instructor that he can make good in the trade, then he is admitted into the regular class.

Out of more than sixty boys who have been tried out so far this year, only nine have been accepted. Many are called, but few are chosen. Every one of the boys selected in this manner is doing fine and will probably succeed.

Think what this means to the employing printers. In the ordinary course of events, if these same sixty boys had been put to work in commercial offices, about five out of every six of them would have dropped out during the first six months.

A new boy in a printing office who has had no previous training is a liability for a year or two. Then, if he quits before the year is up and another new boy is put on the job, it becomes a rather expensive as well as annoying proposition.

By this new method at the trade school, most of the elimination is done right at the start, and before the end of the first year most of the remaining "duds" will be sifted out. From there on to the end of the four-year course that is now offered by this free public trade school, the boy knows where he is going. He will stick to the trade because he likes it and has the ability to become a superior workman.

Cigar Labels and Bands as a Specialty

By Robert F. Salade

EVEN some printers may be surprised to learn the fact that cigar labels and bands are among the largest specialty lines produced in the United States. A number of the largest printing concerns of New York city, Chicago, Philadelphia, Baltimore, Detroit, and other cities, have for many years been producing this line as a specialty. Each of the firms referred to is conducting a successful business which has been steadily increasing from year to year.

It is an interesting fact that the use of handsomely printed and embossed cigar bands has been increasing during the last few years. The cigar manufacturers have learned by experience that such bands are a powerful aid in selling their product. Not only does a band around a cigar give the brand name and quality, but it also makes the cigar *attractive* in appearance, and this in itself is a strong selling point. Some cigar manufacturers have tried to dispense with the use of bands, only to find that without them the sales of their product decreased to a serious extent. It is a fact easy to prove that the average smoker prefers some good make of cigar containing an attractive band.

Cigar labels and bands may be classed among the finest printing produced. The designs are now being made by three different processes — typographic printing, stone lithography, and offset. In comparing the merits of these processes it is important to note that just as fine results are possible with typographic printing as with the same work produced with stone lithography or by offset. By means of the three and four color processes the most beautiful labels and bands can be printed on either platen or cylinder presses; in fact, in many instances such work can be produced at less cost than if done by stone lithography or offset.

Some months ago a New York city printing company received an order for many millions of cigar bands. This company has an equipment of both flat-bed and offset presses. In the case of the order referred to, the company decided to produce it from process halftone plates on two-color flat-bed cylinder presses. A careful record of time and costs involved was kept on this job, and upon its completion a comparison was made with the costs of the same job previously done by the lithographic method. These figures proved that in this case the cost was less than that of lithography.

Of course, it is understood that some jobs can be produced more economically by stone lithography or the offset method, but as a general rule the letterpress method is most economical, especially in cases of exceedingly long runs. Pictorial color printing, from process plates on typographic presses, when done properly, will compare well with the finest lithography. Process color printing is particularly fine when applied to coated, plated, or glazed paper, and in view of the fact that cigar box labels and bands are usually printed on such stock, it can be understood that this specialty line can be produced to great advantage from relief plates. Three and four color process printing is sparkling; the colors are warm and glowing, and hairline register is attainable without difficulty.

At this point it seems well to offer a brief description of this specialty line: The term, "cigar labels," is somewhat misleading. A more correct term is "cigar box labels." The average cigar box contains three labels — one pasted to the inner side of the lid; the second one arranged as a fly-sheet over the cigars, and the third one pasted around one end of the closed box. The designs for these labels are printed or lithographed on stock coated on one side. The fly-sheet is generally printed in one color, although some fly-sheets have a pictorial design in colors. The labels for the inner side of the lid, and for one end of the box, are printed in colors and usually are embossed. The embossed detail may consist of reproductions of gold medals and have a background of gold leaf or gold bronze.

In addition to the three kinds of labels mentioned, most cigar boxes are also trimmed on all edges with printed labels. These labels, which are called "trimmings" in the trade, are often printed in colors and are embossed. The box labels, fly-sheets, and trimmings are made in various sizes to provide for the different sizes of cigar boxes. The trimmings serve the double purpose of decorating the box and of sealing its edges air tight.

Cigar bands are manufactured in a variety of shapes, most of the fancy shapes (when pasted together around a cigar) being like that of a finger seal ring. The designs for the bands are printed in colors, finished in gold leaf or gold bronze, and as a rule embossed. Some bands, however, are printed in a single color (like brown, for example), and are not embossed. The finished designs are cut to shape by means of solid steel cutting dies.

Both cigar box labels and cigar bands are printed in "gangs" on large sheets of coated paper. In plants where this line of work is produced as a specialty, spacious forms of the labels and bands are worked on large cylinder, direct lithographic, or on offset presses. A great deal of this class of work is also produced on platen presses of the Laureate type, especially in cases where the sheets are to be gold-leafed and embossed, for on a platen press of this type hairline register is assured.

Printed sheets, containing a "gang" of designs for cigar box labels or bands, are gold-leafed and embossed either on a hot embossing press or the Laureate press. Sheets as large as 20 by 30 inches — or even larger, according to the size of machine — can be gold-leafed and embossed on either of these presses; smaller size sheets are the rule, however. For example, a sheet 8 by 10 inches may take twenty-five complete designs for cigar bands, and sheets of approximately this size can be worked to greater advantage than sheets of larger size; that is, when the "gang" of designs is to be gold-leafed and embossed.

Of course, both cigar box labels and bands can be printed in large size sheets on cylinder presses, to be cut into smaller sections after the printing for the gold-leafing and embossing. But it is difficult to obtain hairline register for the embossing by this plan, as the positions of the printed designs will vary to a considerable extent after the large sheets have been cut into smaller sections. For this reason a great deal of the finest work of this class is printed on platen presses, the gold-leafing and embossing being done as follows: We will take, for example, a form consisting of twenty-five designs for cigar bands, to be printed from process plates in four colors, and then to be gold-leafed and embossed. The modern electrotyper is capable of making lead mold nickeltypes from the original halftones, and of registering and mounting the four sets of plates on solid lead bases. By this plan the printer has to work with only four solid plates which are in perfect register. The electrotyper who makes and registers these plates also produces a complete plate to be used in printing the size for the gold leaf, and a solid brass embossing die that will register with the twenty-five designs for bands.

The brass embossing die is the printer's key-plate for registering the series of color plates. By the comparatively new method of having the electrotyper register all the small plates, however, it is not absolutely essential for the printer to pull register sheets from the embossing die, yet this should be done as a matter of precaution. The printing is done in the usual manner, and after the work is dry the next operation is applying the size and the gold leaf. Prior to this part of the work the pressman has made a number of "masks" from manila paper which are to fit over the grippers of the press.

The size used for gold-leafing is a special one having a tacky body. The pressman prints about a dozen sheets at a time with the size and a girl applies the gold leaf as the sheets are printed. After a dozen sheets have been covered with gold leaf, the pressman places one of the manila paper "masks" over the grippers in such a position as to prevent the form from printing with size when an impression of it is taken. He then carefully feeds the gold-leafed sheets through the press, allowing the impression of the form to press the gold leaf firmly to the printed detail in size. This operation of printing sheets in size, laying gold leaf on them, and placing a "mask" on the grippers for a second impression, is repeated until the entire job is completed.

The Laureate press can be equipped with a patented electric plate heater designed for either hot or cold embossing, and the brass embossing die can be mounted on this type of heater in the same manner in which printing plates are attached to a plate-mounting system. Hot embossing will produce finer results in this kind of work than cold embossing, as it will not only bring up the embossing in sharp relief but will also polish the gold-leafed sections of the printed sheets in a most beautiful manner.

The counter-die is made in the usual manner, either from patented composition or from any of the well known "home-made" compositions, such as that made from "Alabastine," sodium silicate, and a little fish glue, for example.

A press of the Laureate type is equipped with a removable steel platen which can be utilized to great advantage for embossing jobs. The foundation for the counter-die, consisting of a sheet of newsboard, chipboard, or strawboard, is glued to the surface of the steel platen plate. The soft embossing composition is then spread in the proper place on top of the foundation. A number of impressions of the brass die are taken on a large sheet of French folio, this sheet being held over the applied embossing composition. This process works up the detail of the counter-die to the proper depth, and the pressman then trims away all flat parts of the counter, its extreme edges being cut away on a bevel. A few more impressions are taken on another sheet of French folio, to work up the detail of the counter perfectly, after which the counter is left to dry hard.

After the stock has been embossed, the bands are cut to shape by means of a steel cutting die, in the same way that printed gummed labels are cut. A platen die-press is generally employed for this work although the clamp of a paper cutter may be utilized for the purpose. The die-cutting is done as follows: A pile of about fifty of the printed and embossed sheets is taken at a time; a piece of heavy tarboard is laid on the table of the die-press; the pile of stock is placed on the tarboard; the cutting die is placed in proper position over one of the designs, and then the platen of the die-press is allowed to descend, the impression causing the die to cut clean through the pile of stock. This operation is repeated until all the designs have been cut.

In the case of utilizing a paper cutter for this work, the method of cutting the bands is the same as if the work were to be handled on a regular die-press, only a piece of board is placed over the top of the cutting die for each and every "cut," the clamp of the paper cutter acting in place of the descending platen on a regular die-press. It is practicable to employ a number of the steel cutting dies at one operation, each die being placed in accurate position over one of the designs on the top sheet of a pile of stock. The piece of tarboard at the bottom of the pile can be used over and over again for many cutting jobs; its use prevents the sharp edges of the cutting die from coming in contact with the surface of the iron table of a die-press or paper cutter.

Speedometers a Pressroom Accessory

By Donald A. Hampson

In every pressroom the need arises for a tally on certain operations, usually a count to show how many sheets have been run off. Counting devices are now an integral unit on many machines, particularly those whereon a record for auditing purposes is important or where a customer depends upon the printer's count to check his records also. But the vast majority of presses and allied machines are without counters, although it would be most advantageous to have them so equipped at times.

The purchase of counters for all the machines needing them occasionally or of a single counter with means of attaching to the same machines would undoubtedly be deferred by small print shops until some job came along, if it ever did, that demanded a true count on a long run. But there is no good reason why any printer should be without some form of counter, as long as he will be satisfied with home-made devices, for every printer has thrown away or has employees who have thrown away counters — under another name.

Automobile speedometers have two or more dials upon which are shown speed and mileage. The mechanism behind the mileage (and the "trip") dials of speedometers is exactly the same in principle as that found inside many counters, which puts a new value upon the discarded speedometer from the printer's standpoint.

When used as a counter, the speedometer is easiest adapted by connecting it to a revolving shaft running at the same speed as the delivery or in some known ratio to it. In some cases, a coupling can be arranged which joins the speedometer stem directly to the machine shaft. In others, this connection is more conveniently made by coupling up at the end of the cable where the driving gear was formerly placed.

One of the appealing things about the use of ex-speedometers is the flexibility secured through the use of this cable. On older machines, no place is provided for attaching a counter, and the construction often is such that a counter can not be placed where one is normally located. But by using the cable connection, the dial may be carried to the opposite side of the machine or to a wall nearby or to a table. Often it isn't necessary to fasten the instrument at all.

Another use for speedometers is as a tachometer. The dial which once gave the speed in miles per hour can be read in terms of revolutions per minute, when the ratio of the instrument is known. This is useful when it is desired to set the speed of a platen press at a given rate, using a variable speed motor or a variable speed device. Other uses will suggest themselves. The preliminary to this is to have a machinist read the speed of several shafts with his counter and then to note what the "miles per hour" is on the speedometer. From these readings, the speed ratio between the exterior shaft and the dial of the instrument is obtained. Then the instrument is ready for use about the plant, multiplying the "miles" on the dial by the ratio established. Another way is to re-graduate the dial by inking on it figures in "revolutions per minute."

Men who like to exercise their ingenuity will find many uses for speedometers, as outlined above. There is also the saving for those who must run close financially.

Printers' House-Organs With Atmosphere

WHAT is atmosphere, generally speaking? A prominent Chicago department store advertises: "Our ladies' and misses' dresses are the last word in style and material." Another store says: "Our evening gowns are designed to enhance a woman's charm when she is most in need of it." That's atmosphere. ¶ Last summer we visited a printer's office out West. In the hall outside a large reception room a liveried attendant (not a gum-chewing girl) said that the party we wished to see would meet us immediately. As he bowed us into the reception room, he pleaded: "Please have a seat for a minute or two." The rug on the floor was a heavy one; our feet fairly sank into it as we wended our way to a fumed oak table with the latest *Atlantic*, *Harper's*, and *Century* displayed on top. The walls were practically covered with four-color prints, presumably made in the house, while comfortable settees with inviting upholstery skirted the edge of the rug. That's atmosphere. ¶ At Poland Springs, Maine, on an island directly below the famed Poland Springs House, a Portland printer has built his fishing and hunting lodge. Outside, it conveys all the charm of the Maine lakes and woods; inside, walls and floors are decked with trophies of many a successful hunting and fishing trip, while scattered about on quaint tables are photographs, autographs, and other souvenirs of famous men who from time to time have enjoyed the hospitality of the printer-sportsman. That's atmosphere. ¶ Atmosphere, then, is the subtle, shimmering quality that distinguishes class from mediocrity—distinguishes the work of one printer above and beyond that of another; distinguishes the leader from the follower, the man of action from the sot, etc. That's what we mean when we speak of printers' house-organs with atmosphere. They are the ones with a distinguishing mark of some kind above and beyond the mass. Not always in their typographical dress, to be sure; not even always in their mechanical perfection or in their editorial content; but somehow or in some manner they stand apart from the rest. ¶ On the following pages we are reproducing covers and title pages from some printers' house-organs with atmosphere. All have appealed to us in one way or another—not in the same way, always; one, because of its editorial excellence, perhaps; another, because of its typographical excellence; still another, because of good, clean presswork. But they all exude atmosphere — they all brighten their field of endeavor.

Let's have more atmosphere in our work

SEPTEMBER
1926

The Proof Sheet

Issued Monthly by
Kutztown Publishing Company
Incorporated
Kutztown, Pennsylvania

Cover design of Kutztown Publishing Company's bulletin.

Diary of Peter Heco

Fellow of the *Societie* of *Paper* and *Gum*, and *Maker* of *Envelopes* to His *Royal Highneſs* The American Buſineſs *Man*.

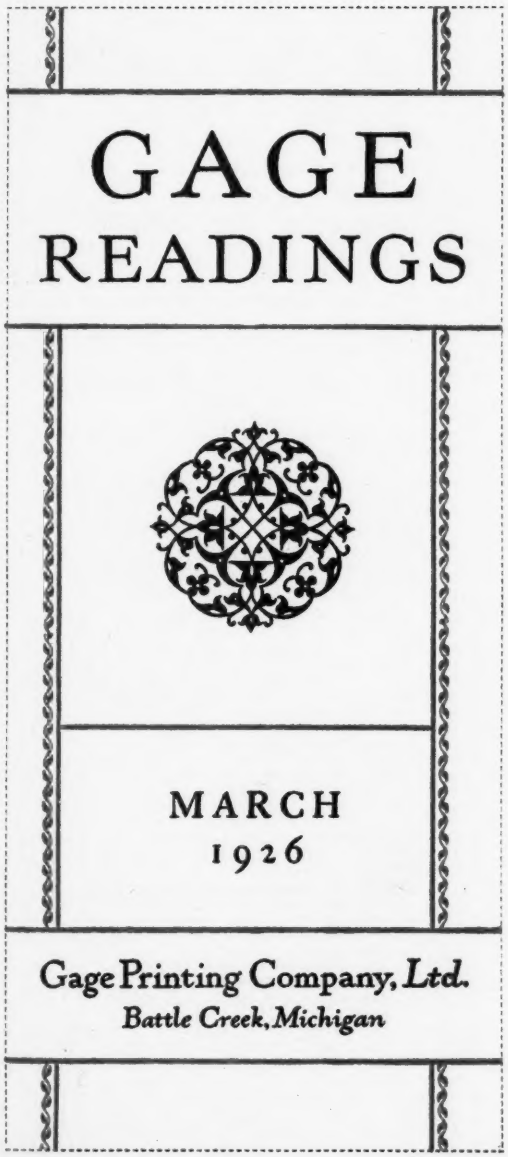
Diary Deciphered by *Daniel Rand* from the Original *Manuſcript* in the Heco *Library*.



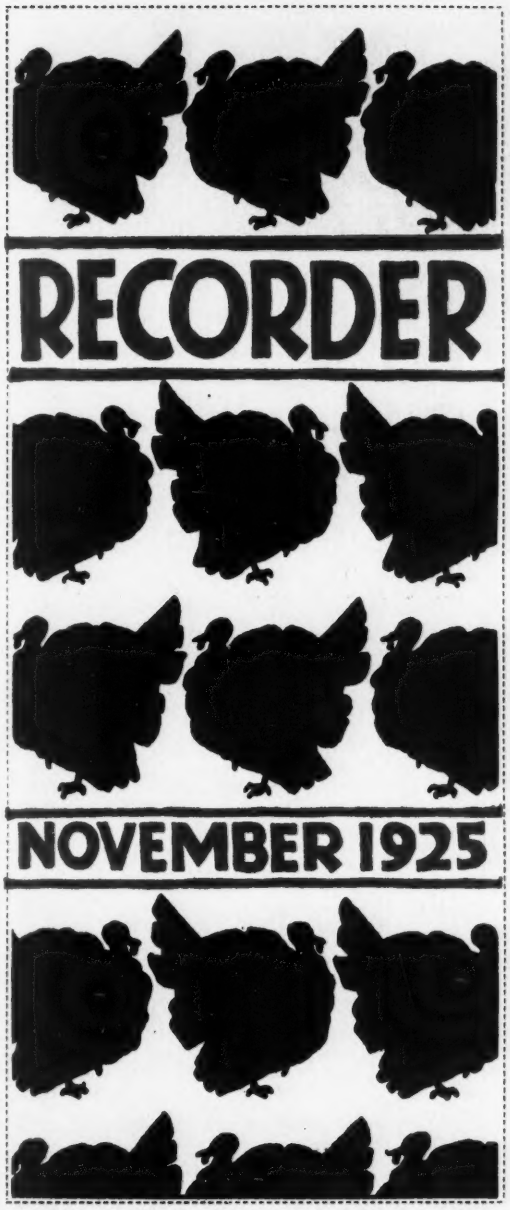
Iſſue of *November*
Nineteen Hundred and Twenty-ſix

Publiſhed Monthlie
by the
HECO ENVELOPE COMPANY
4500 Cortland Street
In the *Towne* of *Chicago*.

Interesting title page of Heco Envelope Company's monthly message.



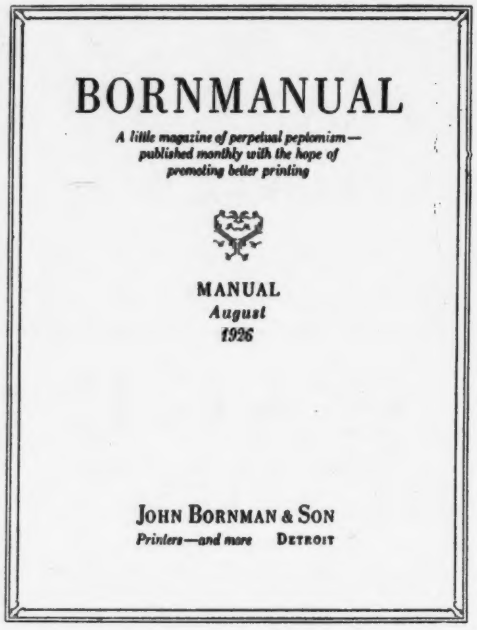
The Gage Printing Company's house-organ cover is neat and effective.



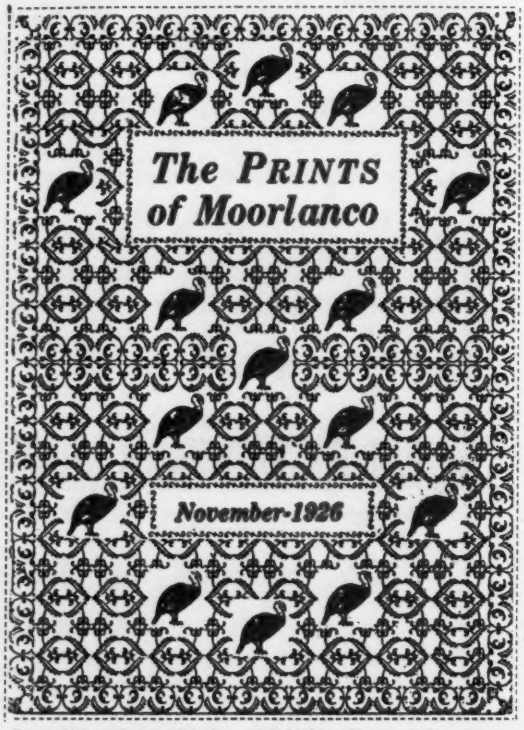
Unusual cover treatment used by the Recorder Printing and Publishing Company, San Francisco.



Published by Herbert C. May Company, Houston.



Neat title page used by John Bornman & Son, Detroit.



Cover of Moore-Langen Printing and Publishing Company's house-organ.



THE

EX-PÓNENT

PUBLISHED FOR THOSE WHO ARE INTERESTED IN MORE SALES AT A LOWER SELLING COST By L. P. HARDY COMPANY SOUTH BEND, IND.

Vol. II *December, 1926* *No. 3*

The Star Still Shines

CHARLEY runs a small print-shop in the Big City. He has not always been a printer Like a good many others when the prohibition law became effective, he grabbed at the first straw

How he mussed the real estate or insurance business I don't know Neither can I imagine why he thought the printing business was anything like selling whisky — but that is beside the point.

I got to know Charley when he had been a "printer" for nearly four years and, knowing his previous vocation, looked upon him as a sort of rough customer

His manner was brusque, he knew every dive and den of vice in the city He was "hard-boiled" if any one ever was.

A matter of business brought us together the Saturday before Christmas. We sat at luncheon in a mahogany paneled room where German steins and other evidences of

First page of L. P. Hardy Company's house-organ.

The
FRANKLIN CRIER

APRIL
1926

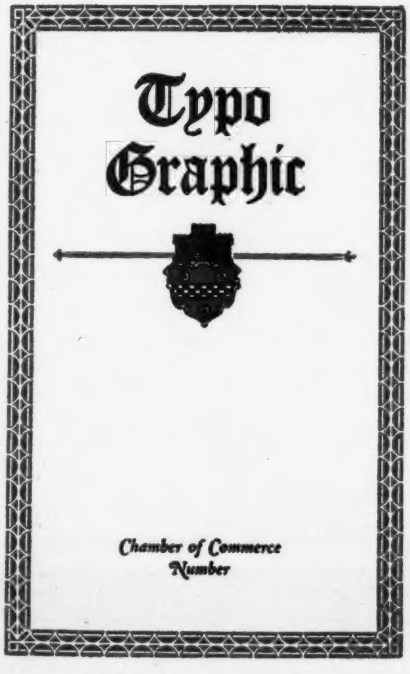
Published by
FRANKLIN PRINTING COMPANY
514 LUDLOW ST · PHILADELPHIA

FOUNDED IN 1728 BY BENJAMIN FRANKLIN

Title page of Franklin Printing Company's monthly message.



Published by the Holmes Press, Philadelphia.



One of Edwin H. Stuart's original cover designs.

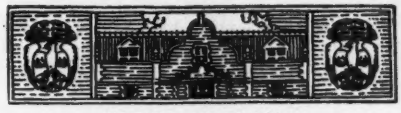


Clever cover design of Joseph K. Arnold's house-organ.



Artistic house-organ cover used by the Blakely Printing Company, Chicago.





Vol. IV–No. 1 PRESS IMPRESSIONS July 1926

DES WANDERERS HEIMKEHR

(The Homecoming of the Wanderer)

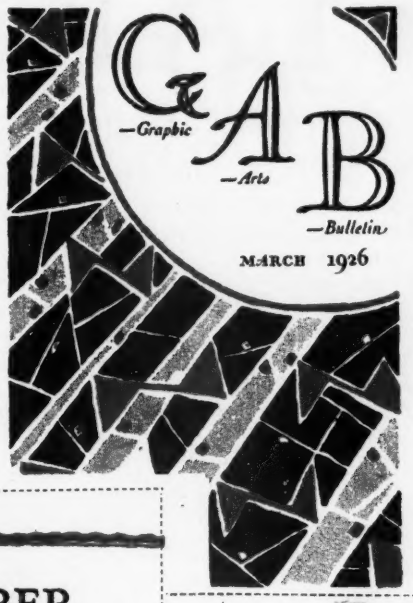
Being the Impressions of Ernest Weil upon Visiting His Boyhood Home in Germany after Fourteen Years

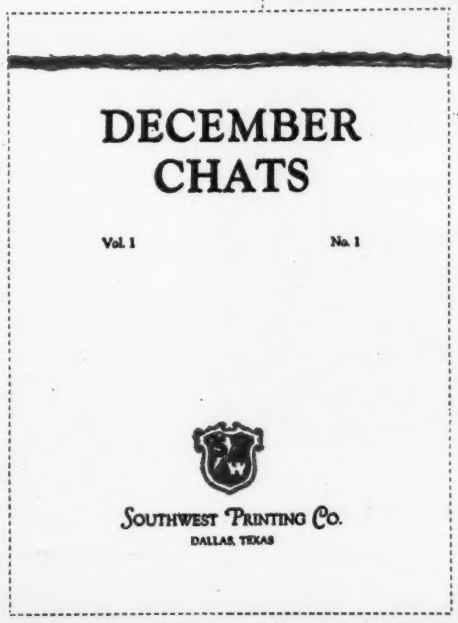
As the letter which was in last month's PRESS IMPRESSIONS told most of my experiences on shipboard, I will not recount them here. It was not long after I had written that letter before land was sighted. ...ttement ...Home- ...he band ...and we ...eunion ...cognized ...es. And ...pitment- ...y asked ...ica, but ...as that ...empty ...port we ...s, after ...his city (Roland) ...hall) is ...itecture ...hardly ...on, but German ...ngs we ...we were ...I not as ...on, was ...d wash ...lid with no trouble, but what a shock we received when the waiter, with a sleek grin on his face, handed us a bill as big as one would get at the Blackstone! Those cold figures made us all very sober quick enough.

At Bremen I telegraphed a neighbor of my mother's, saying I had arrived in Germany and asking him to have my mother come a little way to meet me if she could do so. About midnight I succeeded in getting out of Bremen and at last I felt that I was really nearing home. I could not sleep, and no wonder—after fourteen years to travel once more through those old cities, to see again once familiar but now half-forgotten scenes, was an experience which would upset even a hard-boiled proofreader. It was not long before we passed through Frankfort, then Stuttgart, and I hoped soon to find my mother awaiting me at Ulm. On the platform was an elderly lady. I needed no second glance to know her. She could not say much—a boy of twenty I had left, and the years in another country with its different customs and ways of life had made quite some change.

The next train would have brought us home in an hour, but we decided to wait until night, as I wished to avoid further sentimental outbursts, and the excitement of arriving in my little home city in broad daylight was more than I could have endured. But even though we took the last train and it was pitch dark when

[1]



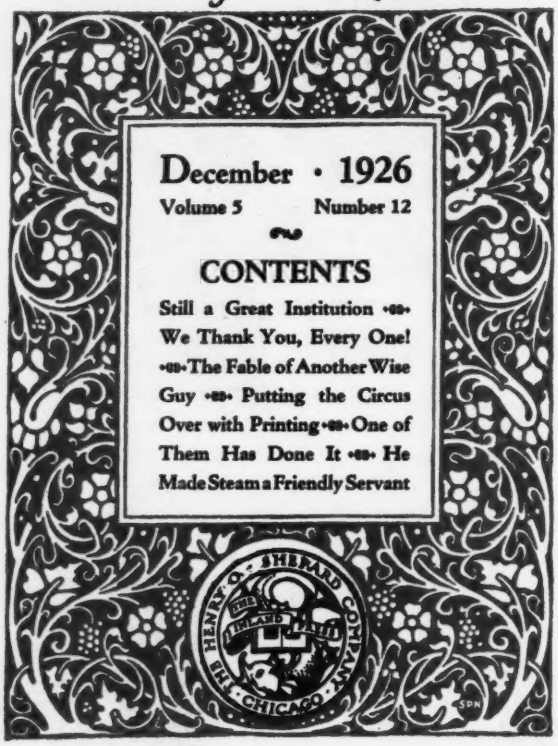




Top: Cover design and first page of house-organ used by University of Chicago Press, Chicago; center, clever cover design employed by Indianapolis Engraving Company, Indianapolis; bottom, left, cover of Southwest Printing Company's house-organ; bottom, right, an inside page of the Indianapolis Engraving Company's bulletin.

The Shepard STAFF

A Monthly Magazine of The Henry O. Shepard Co.



Cover design used by The Henry O. Shepard Company.

TYPOGRAPHY

By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

One Angle of Proportion

The question of proportion is one that frequently arises in the work of a compositor. In the first place it applies to the shape of a page or advertisement. A square page, for instance, is not of good proportion; neither is a page in which one of the dimensions is greatly in excess of the other. Because there is no *variety* between the two dimensions the square page is monotonous. The "golden oblong," evolved by the Greeks hundreds of years ago, is said to represent the ideal relationship between the width and depth of a page or any rectangle. The principle of the golden oblong is that the small part or dimension shall be to the large part as the large part is to the whole, or the total of the two dimensions. Expressed in figures, without fractions, a paper page 5 by 8 inches has a type page 3 by 5 inches, because 3 : 5 :: 5 : 8—thus forming a golden oblong. On the other hand, many follow the proportions of 2 : 3. Some of the more or less standard page sizes adhere to or approximate these proportions and cut evenly from standard stock, itself of the same proportions, notably 25 by 38 inch paper and the 6 by 9 inch page. The difference between the proportions of the golden oblong and the 2 : 3 ratio is slight (2 : 3 :: 3 : 5); either is safe, providing sufficient and pleasing variety. Proportion as defined above may also be applied in placing a cut or a group of type matter on a page. Such cuts or type groups should not be centered vertically between type groups or in any other type matter. Nor should a line or group of type matter be centered vertically on the page. Two picas above center is better proportion.



J. L. Frazier

Somewhat different is the application of proportion hereafter discussed and illustrated. We speak of things as being too large or too small in proportion; that one item of a group is relatively too large or too small. There should be a certain consistency in size between outstanding items of a design. On a title page, for instance, in which the title lines are, say, thirty-six point, a twelve-point monogram or ornament would be inconsistent. In like manner a large ornament, say, an inch high, would be inconsis-



FIG. 1

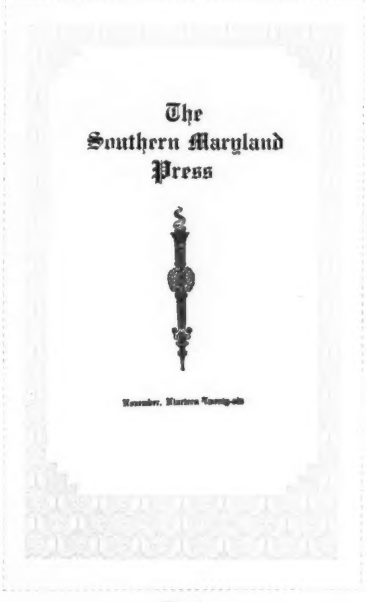


FIG. 2



FIG. 3

tent in connection with major display in twelve-point type. Obvious as this should be we nevertheless very often see pages with these inconsistencies. Such violations of proportion, however, are not so frequent as those evident in the examples which have suggested this item.

It is indeed regrettable that typographers and compositors often give so little thought to the size of the page when deciding upon the size of type to be used. Yet a relationship, proportion, is essential if the work is to be what it should be — right. It is not enough, either, just to say large type for a large page and small type for a small one. There is just one size of type that should be used for the major display if it is to key in perfectly right in relation to the size of the page or advertisement. Slight deviations may not be serious, but the nearer this point of perfect consistency is struck the more satisfactory the work. People may not agree on just what is the right relationship, but what various people of taste say is will not show a decided difference. Wide deviations can not result otherwise than unsatisfactorily.

Fig. 1 started this whole thing. Consider it carefully and you feel the three lines of the major display are too small in relation to the size of the page. You can even visualize, now that you're thinking about it, how much better the page would be if these three lines were set in thirty-six or forty-eight point instead of in eighteen point. But you don't have to. That it does make a difference, compare Fig. 2 with Fig. 1. The original page is 6 by 9 inches and completely justifies the size in which the major display has been set in Fig. 2. Remember, of course, this doesn't imply there should not be any small type in a 6 by 9 page, or that all the lines must be in proportion to the size of the page, i. e., all large if the page is relatively large. *The relationship should be between the dominant display and the stock.* If the major display is relative to the size of the page, the desired effect of consistency is achieved; the smaller display may be what you wish it to be, but, of course, it is desirable that other display should be consistent with the major display. In short, a subhead in six-point would be too small in proportion for use with a major head in forty-eight point, that is, for most pleasing results. There must not be, on the other hand, too little variation in the size of the display features or monotony and inadequate emphasis result. Variety is not only the spice of life but the spice in good typography, and proportion is pleasing variety and consistency.

One might think that the prominence of the border has something to do with the fact that the type in Fig. 1 seems too small. To remove that doubt and leave no question, we are showing the page without the border (Fig. 3). Surprising though it may seem, the lack of relationship — the effect of the main display being too small — is, if anything, intensified. While, of course, the border detracts from the type in a display sense, because of its prominence, it takes up some of the white space of the page and in effect reduces its size. So far as relationship between type and space is concerned, the page is in one respect reduced to the size of the space inside the border. But the relationship between border and type is another angle of the subject under discussion; a wide, heavy border around a design set in relatively small type is also inconsistent. Furthermore, the ornament is too large, not for the page, but for the type — another lack of the one angle of proportion.

Incidentally, because not apropos of the subject, attention is directed to the manner in which the words of the major display are "broken" into lines. Because of the relationship between the words "Southern" and "Maryland" they should be on the same line. The article, "The," not being essential, might well have been set a size smaller; the word "Press," being the specific name of the publication, is properly in one line. In view of the fact that the type matter in the page is "skimpy," the bottom line should have been made into two, the month on one — either first or second — and the year in the other. The line is too wide as arranged, being wider than the major group, which, of course, it would not be when the major group is rearranged as suggested and illustrated in Fig. 2. Furthermore, the whole page would be better if the type were roman and in capitals, especially considering this is a formal page and needs more "body." The roman would harmonize much better with the border, which is more roman than gothic in character.

On covers and title pages at least — possibly in all work — it is more common to find the type too large than too small for the page. It is too common, in fact, to find booklet covers

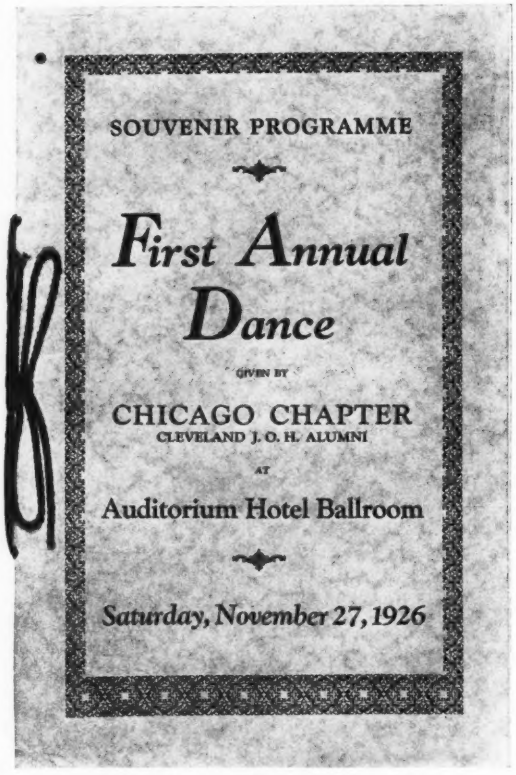


FIG. 4

and title pages which should be inviting in appearance filled out with type that is altogether too large. And without reason, too, for a booklet or folder is not usually considered in competition, like, for instance, a poster or advertisement.

Fig. 4 is the case in point. To look at it you wouldn't surmise the inside pages were exceptionally well handled. The type *throughout* this page is entirely too large, because there is so much of it rather than because the major display itself is too large in proportion to the page, which it is but very little, although it may carry the point while bringing out others.

The reason Fig. 4 is shown, specifically, is because it marks another fault we often encounter. Paper manufacturers have made greater advances in the last decade than any other branch of the graphic arts. Some of the cover stocks available today are decidedly beautiful. They are worthy of being considered, as one progressive paper manufacturer says, "a part of the picture." Indeed, many of them are pictures in themselves. The main point, then, is that when using one of these stocks it should be allowed to show. Don't cover it with type and ornament to such an extent that the pattern of the paper doesn't show. The paper is ornament enough. Such stocks should be printed with designs that permit an exceptional amount of white space (the paper) to show. Beautiful as the

figure and varicolored effect of this stock of Fig. 4 is, it would have been just as well if plain paper had been used. It is covered so thoroughly and so dominated by the type one doesn't "see" the paper; that is, so far as any effect is concerned. Inversely, when using cheap and plain papers it may be advisable to use a design that is full and heavy, which, however, doesn't mean black. It should be a good design, even if heavy.

Departing from the subject again (showing a design requires mentioning its outstanding weaknesses lest it be considered all right), let us state again that the major display, of itself, is not much, if any, too large for the page, but too large considering the character of the copy and in relation to the paper. Most of the succeeding lines are too large in relation

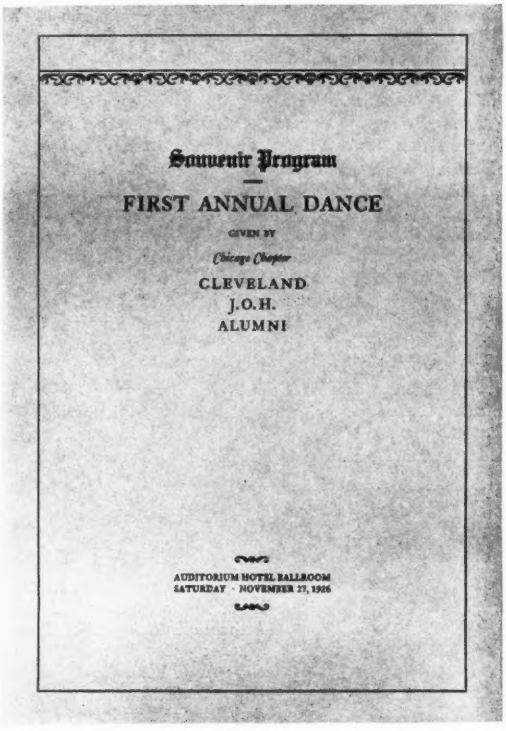


FIG. 5

to the major display, but especially too nearly the same size and too evenly spaced to be in accord with proportion. The form is too bulky at the bottom and the page also unbalanced and monotonous, because the three larger lines below the largest lines are of even length. As a result of these lines being even length, the effect is awkward; contour requires variation in the length of lines, which creates an effect of grace.

Spacing in general is bad, specifically because the groups and lines are spaced about an even distance apart. This, too, is in conflict with the *variety* angle of proportion. Details of spacing are also faulty. Too much space appears between the words "First" and "Annual" of the first line of the major display, and the line "Cleveland J. O. H. Alumni" crowds the line above too closely, which, from a display standpoint, doesn't justify being larger. In our rearrangement (Fig. 5) a treatment which, while standard and not designed with the chief object of showing the paper off, does, nevertheless, allow the paper to show. It was designed by Frank M. Kofron, layout man for the Brown-Blodgett Company, of St. Paul. Particularly it gives a more pleasing effect of variety. The type is a little small for the page, perhaps, but considering the figured stock this departure is justifiable. However, it is not, like Fig. 1, wholly inconsistent.

Fitness, consistency — these are magic words in typography. Even designs that are good structurally may fail in consequence of unfitness. One should take up each piece of work with the realization that there should be a relationship between the size of the type and the size of the page, between the type and the ornaments and borders, and between the type itself, expressed in proportion. This done, one of the dangers that beset your path will be circumvented.

Publication Day

Publication day with the average country newspaper is generally a time of rush, turmoil and frazzled nerves, liberally flavored with more or less sulphurous conversation. The cause can often be blamed on last-minute advertising copy, which upsets the "makeup" and crowds out good reading matter. This trouble has been largely overcome by a successful town weekly by making an extra charge of ten cents per inch over standard prices on all advertising copy which is sent in on publication day, and five cents per inch on day previous.

The Impatient Printer

By GEORGE W. TUTTLE

My friend Rodgers is an example of the impatient printer. Why, he has been under way but a few months and yet he expects customers to run a marathon that he may round them up in his business corral. He expects his office to be chock-a-block with work, his presses to be groaning, his stenographer to be kicking, and his pressmen to be growling, "Say, but the old man is getting to be a regular slavedriver!"

In other words, he totally ignores the time factor; he fails to realize that we do not jump into a profitable business as we jump into the bath tub, but we work it up! No work, no business — what my friend Rodgers wants is to see others work! He is too impatient, by far. He reminds me of a late hospital experience of mine. The kindly nurse said to the doctor, "This is our star patient." My conscience constrained me to say, "Your star impatient, nurse."

An old book says, "But let patience have her perfect work, that ye may be perfect and entire, wanting nothing." Is this not a good slogan for the fellow who expects to corral all the printing business of his home city in about the space of three new moons?

I feel sorry for any master printer who is not willing to work his brain to the limit; not willing to think, plan, and figure — the big three of the printing business. It is one thing to go into business, but to have business coming in is, as my friend the horse fancier would say, a horse of another color.

Must we not clear the channels, keep the dredge running, and open the way for business if we would have it flow in? Why, expectation may be but idle wishes — a curse to business. On the other hand, we may make of it a wedge, a business bringer. Expectation should say to ambition, "Go to it; do your part and business will tarry not, fail not!"

Rodgers gets impatient with his good compositors and pressmen — and there are none better in the city. If I were allowed to coin a new business proverb it would very likely read like this, "When you tie the best help in the city to your printing office rack, do not make the rope too short." A good man is like a vessel; he must have a bit of confidence, a little leeway.

He even gets impatient with himself — this man Rodgers — and he says, "I was never cut out for a printer." Nonsense; he has the making of a good printer in him! What he needs is to chain up that impatience as tightly as the lions were chained that Christian saw in his path in "The Pilgrim's Progress."

"Say It With Christmas Cards"

By Robert G. Heir

AS each Christmas season passes into the realm of oblivion, the editorial staff of The Inland Printer is confronted with the task of sorting for present and future use the great pile of Christmas cards received. This is no easy task, and this year it seemed harder than ever. So we decided that the best thing to do would be to show in this issue just a few reproductions of the many cards received and reserve the balance for a special insert in the September issue. A list of the kind friends who favored us with cards this year appears below:

William E. Achenbach, Chicago; The Acorn Press, Omaha; The Ajax Box Company, Chicago; The Aldus Printers, Incorporated, New York city; Advertising Agencies Service Company, New York city; John E. Allen, New York city; The American Appraisal Company, Milwaukee; *The American Paper Merchant*, Chicago; American Type Founders Company, Chicago; American Type Founders Company, New York city; E. C. Andrews, Chicago; W. V. Anderson, Norton, Virginia; Atlantic Printing Company-Seaver Howland Press, Boston; Louis M. Augustine, Baltimore; The Ault & Wiborg Company, Cincinnati; The Austin Company, Cleveland.

Baltimore Maryland Engraving Company, Baltimore; Barnes-Crosby Company, Chicago; Mr. and Mrs. Samuel B. Bassett, Waterbury, Connecticut; Maxwell Bauer, New York city; The James Bayne Company, Grand Rapids; Seneca C. Beach and Family, Los Angeles; W. M. Beall, Chicago; August C. Becker, Brooklyn; C. R. Beers, New York city; The Beggs Brothers Company, Confluence, Pennsylvania; Bert D. Belyea, Boston; Mr. and Mrs. George H. Benedict, Chicago; Bermingham and Prosser Company, Chicago; George L. Berry, Pressmen's Home, Tennessee; J. H. Birch, Jr., Burlington, New Jersey; Mr. and Mrs. Ralph T. Bishop, Greeley, Colorado; The Blaichers, Chicago; Blake, Moffit & Towne, San Francisco; Blomgren Brothers & Co., Chicago; Oliver Eugene Booth, Des Moines; F. W. Bond Company, Chicago; The Bordens, Oak Park, Illinois; Jean Boulin, New York city; Mr. and Mrs. B. Blanchard Boyd, Fort Smith, Arkansas; Joseph H. Bragdon, New York city; The Bramwood Press, Indianapolis; The Brisbane Newspaper Company, Limited, Brisbane, Australia; A. E. Broadston, Norwood, Ohio; Miss E. R. Brookins, Chicago; R. J. Bucholz, Cleveland; Bundscho's, Chicago; Marion S. Burnett Company, Chicago; The Butler Shop, Tulsa, Oklahoma.

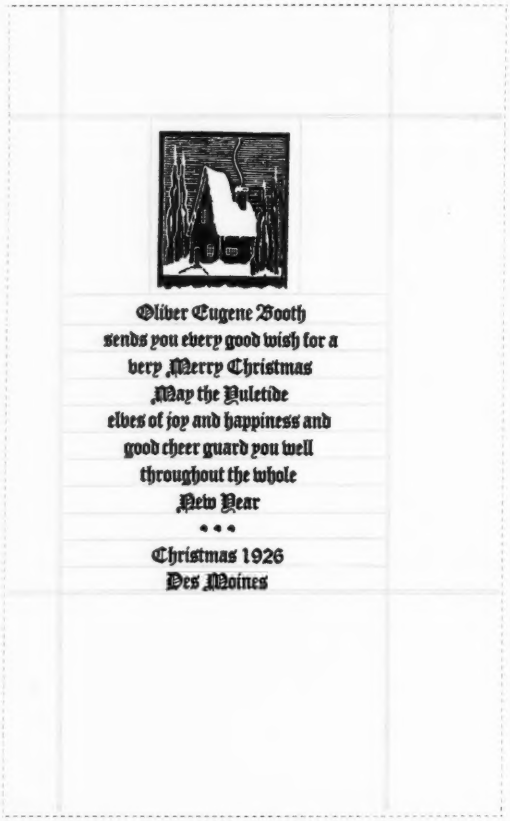
Mr. and Mrs. Vance Cagley, San Francisco; Mr. and Mrs. Albert S. Cain, Grand Junction, Colorado; Caldwell Printing Company, Rome, Georgia; California State Printing Office, Monotype Department, Sacramento; Mr. and Mrs. T. R. N. Cama, Poona, India; Jacqueline and Heyworth Campbell and Steinlen, New York city; Canson & Montgolfier, Incorporated, New York city; Capital District Typothetae, Albany; Charles Reginald Capon, Boston; Joseph Carter, Chicago; Mr. and Mrs. G. L. Caswell, Ames, Iowa; Central Press, Limited, Winnipeg; Richard A. Chase, Chicago; Chicago Allied Printing Trades Council, Chicago; Chicago Sanitary Rag Company, Chicago; Chicago Steel & Wire Company, Chicago; Jim Clarke, Cambridge, Massachusetts; Cohn Attlee Press, Incorporated, New York city; Arvilla and Arthur Cole, West Brattleboro, Vermont; Mr. and Mrs. Charles H. Collins, Chicago; W. P. Collins Oil Company, Chicago; The Colton Gang, Ashland, Ohio; W. B. Conkey Company, Hammond, Indiana; Robert Copeland, Xenia, Ohio; Joseph, Blanche and Aime Cote, Springfield, Massachusetts; Sim W. Crabill, Los Angeles; Cray Finne Company, New York city; The Crescent Engraving Company, Kalamazoo, Michigan; The Cromwell Paper Company, Chicago; Kent D. Currie, Baltimore; Currier & Harford Company, New York city.

Ben Warren Davis, Augusta, Georgia; Ernst F. Detterer, Jackson, Michigan; Mr. and Mrs. Joseph E. Deutsch, Chicago; Mr. and Mrs. Nicholas J. De Young, Wyoming Park, Grand Rapids; The House of Dietz, Richmond, Virginia; Dinse, Page & Co., Chicago; Dixie Engraving Company, Savannah; Clifford W. Doan, San Francisco; George C. Domke, Chicago; Roy A. Donald, Detroit; Dornseif Janssen Studios, Chicago; H. W. Dourm Company, Canton, Ohio; The Dreyfuss Press, San Francisco; Martin Driscoll & Co., Chicago; Tom Dunwoody, Pressmen's Home, Tennessee; Dwight Bros. Paper Company, Chicago.

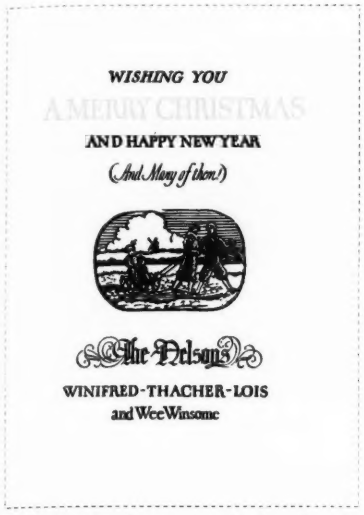
J. F. Earhart, Cincinnati; Eclipse Electrotype & Engraving Company, Cleveland; Edwards & Deutsch Lithographing Company, Chicago; The Elliott Printing Company, Limited, Saskatoon, Canada; Mr. and Mrs. Henry M. Ellis, Milwaukee; Ellis Printery, Los Angeles; Enterprise Publishing Company, Burlington, New Jersey; Evons Printing Company, Philadelphia.

Margaret Falahee, Chicago; The Falulah Paper Company, Fitchburg, Massachusetts; The Farwest Lithograph & Printing Company, Seattle; John S. Fass, New York city; A. J. Fehrenbach, New York city; Wendell Fish, Los Angeles; Mr. and Mrs. Louis Flader, Chicago; Fort Dearborn Engraving Company, Chicago; John Thomas Foster, Van Buren, Arkansas; The Fosters, Philadelphia; Charles Francis, New York city; Charles Daniel Frey, Chicago; Frost Brothers, New York city; Benjamin N. Fryer, Sydney, Australia.

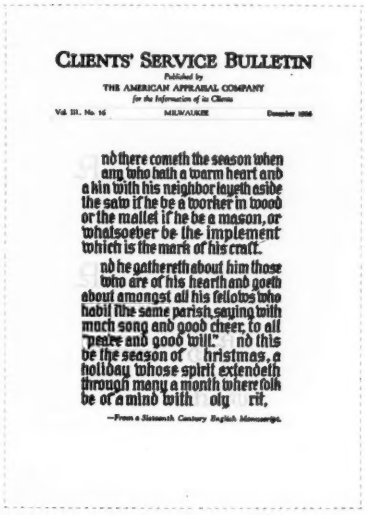
Mr. and Mrs. Fred W. Gage, Battle Creek; The Galesville *Republican*, Galesville, Wisconsin; Gilchrist-Wright, Limited, Toronto, Canada; David, Virginia, and David, Jr., Gildea, Plainsfield, New Jersey; George M. Ginn, Urbana, Ohio; Norman S. Githens, New York city; The Globe Engraving and Electrotype Company, Chicago; William R. Goodheart and Family, Fort Worth, Texas; Gordon Taylor, Incorporated, Boston; Carl Gorr, Chicago; Mary and George Grady, Stamford, Connecticut; Jerome B. Gray, Philadelphia; Edmund G. Gress, Woodhaven, New York; The Griswold Press, Detroit; Arthur C. Gruver, Pittsburgh.



Chaste greeting announcement of Oliver E. Booth, Des Moines. Original, 6⅜ by 10 inches, printed in black and red on deckle-edge laid stock.



In black and red on cream-colored stock — this greeting card of the Nelsons, Boston, reflects class. Original measures 5 by 6½ inches.



The American Appraisal Company, Milwaukee, can always be counted on for printing of the better class. Original, black and red on laid antique stock.



Quaint but neat is the card of the Harbor Press, Incorporated, New York city. Original in black and light brown.

Fred W. Haigh, Toledo; Isidor W. Hallen, New York city; The Hamilton Printing Company, Washington, D. C.; Mrs. Gladys R. Hammon, Wichita, Kansas; William Hanna, Philadelphia; The Harbor Press, Incorporated, New York city; Mr. and Mrs. E. B. Hardin, Brookings, South Dakota; The Harts, Rochester, New York; Theo. H. Harvey Press, New Orleans; Layton S. Hawkins, New York city; Lenley Hawksworth, Pittsburgh; Franklin W. Heath, Philadelphia; Charles Hellmuth, Chicago; Henry T. Hemming, Chicago; Mr. and Mrs. M. C. Henderson, Pittsburgh; Henry Snyder Junior High School, Jersey City; Herbick & Held Printing Company, Pittsburgh; Herrick, Auerbach, Vastine & Dudley, Chicago; J. Carl Hertzog, El Paso; Sol Hess, Philadelphia; The Hickman-Wise Company, Inglewood, California; Clinton F. Hicks, Chicago; Hill-Breon Printing Company, Arkansas City, Kansas; John C. Hill, Baltimore; H. C. Hillman, Seattle; The Hinde & Dauch Paper Company, Sandusky, Ohio; Beatrice and Frank Hines, Chicago; Hi-Speed Roller Company, New York city; W. H. Hohenadel Printing Company, Rochelle, Illinois; The Holliston Mills, Incorporated, Norwood, Massachusetts; W. H. Howe, Hammond, Indiana; D. C. Howell, Asheville, North Carolina; Lawrence M. Hughes, New York city.

Illinois Typesetting Company, Chicago; The Imperial Theater, Sussex, New Brunswick; Imprenta Lozano, Laredo, Texas.

Oscar and Sue Jackson, Lansing, Michigan; Bill, Sue and Jim Jenkins, Jamestown, New York; Charles Eneu Johnson & Co., Philadelphia; Johnson Read & Co., Chicago; Joliet Township High School, Joliet, Illinois; Josiah Jones, Limited, Durban, South Africa; Fannie and Carl Junge, Chicago.

Kalamazoo Vegetable Parchment Company, Kalamazoo; E. M. Keating, Chicago; Henry Joseph Keim, Meadville, Pennsylvania; O. H. Kepley, Chicago; The King Card Company, Philadelphia; King Engraving Company, Philadelphia; Howard King, York, Pennsylvania; Kingsport Press, Kingsport, Tennessee; Mr. and Mrs. Paul R. Kingston, Prosser, Washington; George A. Kinney, South Chicago; Fred Klein Company, Chicago; The Klingstedt Brothers Company, Canton, Ohio; Herbert A. Knight, Chicago; Kohl & Madden Printing Ink Company, Chicago; William Krieger, Tenafly, New Jersey.

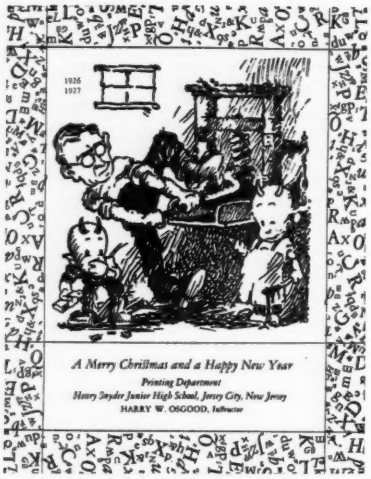
A. D. Lake Company, Chicago; Apprentices of the Lakeside Press, Chicago; Fred T. Larsen, Chicago; Rose, Cowan and Latta, Limited, Vancouver, British Columbia; Lavo Company of America, Milwaukee; Frances, Sam, and 'Gene Lesser, East Orange, New Jersey; Lewis Printing Company, Kansas City, Missouri; Liberty Printing Company, Detroit; Linoleum Block Printing Supply Company, Jersey City; Mr. and Mrs. D. B. Lisenberg and Leland, Chicago; George and Susie Little, Burlington, Vermont; Rose and Will Loomis, Chicago; Mr. and Mrs. Edward M. Lovendale, Salt Lake City; Ludlow Typograph Company, Chicago.

T. G. McGrew, Indianapolis; Harry McNamer, Chicago; Mr. and Mrs. William C. Magee, Ocean Grove, New Jersey; Mr. and Mrs. David Henry Mallalieu, Yeadon, Pennsylvania; The Martinos, Philadelphia; James E. Masterson, San Francisco; The Mayers, Pittsburgh; Edward W. Meredith Company, Peoria, Illinois; Metcalf-Little, San Francisco; John L. Meyer, Milwaukee; J. N. Meyer and Lou Herzberg, St. Louis, Missouri; The Miami Valley Coated Paper Company, Franklin, Ohio; E. P. Mickel, Nashville, Tennessee; Mr. and Mrs. Oliver Hubert Mickel, Atlanta, Georgia; Edward and Hilda Miller, New York city; Herbert Miller, Boone, Iowa; Mr. and Mrs. Charles L. Mitchell, Topeka; Model Printing Company, Glenside, Pennsylvania; M. C. Modi & Co., Bombay, India; Carlos Montauriol, Torreon, Coahuila, Mexico; Clyde, Ella and Nadine Morgan, Rockford, Illinois; The George H. Morrill Company, Chicago; John Murphy, Grand Rapids.

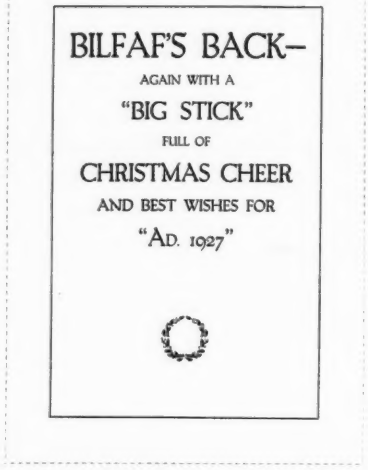
Mr. and Mrs. C. W. Nary, South Bend, Indiana; The Nelsons, Boston; Neumann Brothers, New York city; C. D. Nicholson, Chicago; Harry Nicholson, Toronto; Northern Engraving Company, Canton, Ohio; Mr. and Mrs. Charles L. Notman, Maywood, Illinois.



Strictly typographic, this card by L. C. Owens, Dallas, is quite effective. Printed in red and green on cream-colored laid stock.



Harry Osgood, printing instructor at Jersey City, chose " pi " and the printer's devil as his motif. It is quite appropriate for a printer.



We show just the front page of Bilfaf's card. The second page carries an illustration of Bilfaf setting " Merry Christmas " in a stick.



This card from the Jenkins family at Jamestown, New York, was printed in black on white Strathmore. It measures 5 by 6½ inches.

Mr. and Mrs. Earl R. Obern, Los Angeles; Open Shop Employing Printers Association, Chicago; Ortleb Corporation, St. Louis; L. C. Owens, Dallas, Texas.

Homer W. Palmer & Co., Chicago; J. H. Palmer, St. Louis; Paper Mills' Company, Chicago; M. B. Parliman, Chicago; Mr. and Mrs. Charles R. Paul, Wynnewood, Pennsylvania; Mathilde and Van R. Pavey, New York city; Pennoyer Merchants Transfer Company, Chicago; August Petrtyl, Western Springs, Illinois; William Pfaff, New Orleans, Louisiana; Philadelphia Photo-Engraving Company, Incorporated, Philadelphia; The Pioneer Paper Stock Company, Chicago; Ben C. Pittsford Company, Chicago; John S. Plummer, Chicago; Polygraphic Company of America, New York city; Pontiac Engraving & Electrotype Company, Chicago; L. D. Post, New York city; Frank E. Powers, New York city; Premier & Potter Printing Press Company, Incorporated, Chicago; Printers, Limited, Sydney, Australia; Printers Machinery Corporation, Chicago; The Print Shoppe, Cincinnati; Provincial Paper Sales, Limited, Winnipeg.

Thomas Quin, Chicago.

Reuben Rausing, Stockholm, Sweden; Len Reiland, Wisconsin Rapids, Wisconsin; Morris Reiss and His Gang, New York city; Respess Johnson Engraving Company, Jacksonville, Florida; Paul and Elizabeth Ressinger, Chicago; Frank P. Rich, Boston; F. A. Ringler Company, New York city; The Roe Family, Northfield, Minnesota; Mr. and Mrs. Henry Roeser, Chicago; The Rogers Print, Plymouth, Massachusetts; Rossbach & Sons, Chicago; H. B. Rouse & Co., Chicago; The Royal Electrotype Company, Philadelphia; The Rudges, New York city; Mr. and Mrs. Clive A. Runyan, Kansas City.

Axel Edward Sahlin, East Aurora, New York; D. R. Salisbury, New York city; Evan T. W. Scheerer, Atlantic City, New Jersey; W. P. Schoonmaker, Philadelphia; Schroeder Brothers Company, Chicago; Roscoe W. Segar, Rockford, Illinois; R. Lee Sharpe, Indianapolis; Mrs. Clara J. Shepard, Chicago; Mrs. Henry O. Shepard, Chicago; Mr. and Mrs. D. C. Simons and Daughter, Grant City, Missouri; Sinclair & Valentine Company, New York city; Sleight Metallic Ink Company, Chicago; Smith & Miles, Limited, Sydney, Australia; Mr. and Mrs. D. Grant Smith, Grafton, West Virginia; The Smith Printing Company, Kansas City; John B. Sparhawk, Tarentum, Pennsylvania; Spinner Brothers Company, Chicago; Fred W. Springfield, Houston, Texas; Elizabeth, Ernst and Rosemary Spuehler, Chicago; Eugene St. John, Cleveland; Standard and Jerseyman Company, Salem, New Jersey; Standard Rate and Data Service, Chicago; The Standard Typesetting Company, Chicago; Mr. and Mrs. Edward C. Sterry, Denver, Colorado; Stewart Printing Company, Chicago; Edwin B. Stimson Company, Brooklyn; Charles A. Stinson, Philadelphia; Stovel Company, Limited, Winnipeg; Frank O. Sullivan, Roselle, New Jersey; Superior Printing Company, Akron, Ohio; Claude Sweet, Bellows Falls, Vermont; Albert E. Swenson, Philadelphia; Swigart Paper Company, Chicago; The Switzer Printing Company, Webb City, Missouri.

Edward N. Teall, Collingswood, New Jersey; John N. and Nellie May Teunisson, New Orleans; Walter K. Tews, Chicago; Howard B. Thompson, Marion, Ohio; Tippecanoe Press, Monticello, Indiana; The Trents, Knoxville, Tennessee; Paul C. Treviranus, Milwaukee; TriAd, Chicago; George W. Trumbull, Cincinnati; The Tuckers, London, England; The Tuffords, Clinton, Iowa; Typographic Craftsmen, Incorporated, New York city; Typographic Service Company, Los Angeles.

United American Metals Corporation, Brooklyn; Utica Free Academy Press, Utica, New York.

Vancouver *Sun*, Vancouver, British Columbia; W. Van Hinkle, Grand Rapids; Miss Henrietta Van Loon, Grand Rapids; Mr. and Mrs. J. H. Van Valkenburgh, Ithaca, New York; The Vine Press, Steyning, England; Kent H. Volk, New York city; Mr. and Mrs. George N. Voorhees, Wethersfield, Connecticut.

Wallace E. Walter, Salina, Kansas; Les Walters, Topeka; Wanner Machinery Company, Chicago; The *Weekly Advertiser*, Royersford, Pennsylvania; Henry G. Wenk, South Bend; N. J. Werner, St. Louis; Western States Envelope Company, Milwaukee; James White Paper Company, Chicago; Whiting & Cook, Incorporated, Chicago; Whiting Paper Company, Chicago; C. Wolber Company, Newark; Elbert E. Wonderly, Newark; Wythe Machine Typesetting Company, Camden, New Jersey; Young & McCallister, Los Angeles.



Neat card submitted by the Typographic Craftsmen, Incorporated, New York city. Original in black and red on hand-made card.



Something old and something new, something borrowed, and something true

Ships that pass in the night, speak each other in passing;
Only a signal shown and a distant voice in the darkness.
So on the ocean of life, we pass and speak one another;
Only a look and a voice, then darkness again and silence.— LONGFELLOW.

"Jerry" Knows His Stuff

JERRY GRAY is the January headliner. Every printer who does catalogue printing, or who hopes to do catalogue printing, should read "A Catalogue Built to Sell Goods." But, no matter what kind of printing you do, you will find the article worth reading several times — and, you will want to have your salesmen read it, too. And, in the same breath, though it's worth another paragraph, Jerry Gray is the same person who edits "Gray Matter." You couldn't have missed it if you read THE PILOT last month, for it was on the opposite page.

BOB HEIR'S department, "What's New This Month," is growing, which means that it is interesting. Look at page 639.

Wonder How High He Rated

A CORRESPONDENT wrote to Roger Wood: "I read the introductory article to your study course on Selling Printing, not once but a couple of times, because you packed so many interrupting ideas in those three pages that I just had to go over it a second or third time to get it all. But now that you have had that much of my, more or less, valuable time you may be interested in knowing that I'm going to play your game, 'Actual Practice.'

"— — — — yes, and I worked out my rating on your 'inefficiency chart.' No, I won't tell you how I rated, but if I make any progress, I may tell you some day."

Can You Punctuate?

TRY your hand at punctuating this; perhaps it won't sound so crazy:

A funny little man told this to me
I fell in a snow drift in June said he
I went to a ball game out in the sea
I saw a jelly-fish float up in a tree
I found some gum in a cup of tea
I stirred my milk with a big brass key
I opened my door on bended knee
I beg your pardon for this said he
But 'tis true when told as it ought to be
'Tis a puzzle in punctuation you see.

— LESTER NAGLEY, Indianapolis.

The Confidence Man

I DON'T mean the kind of confidence man who used to meet the farmer on the city street, greet him like a long lost brother, and end by selling him a gold brick. I don't mean the man who gains the confidence of some one else only to abuse it.

The confidence man I have in mind is the one who has confidence in himself.

Rube Waddell was a great pitcher in his day. Several times he showed his sublime confidence in his pitching ability by filling the bases and then calling in all the outfield while he struck out three men.

Thomas A. Edison long ago said, "We're going to make electric lights so cheap that only the rich can afford to burn candles." Hasn't his confidence been justified, despite the laugh that greeted that statement when it was made?

I wonder just how much the ability of a man to accomplish the difficult is dependent upon his confidence in his ability to do it.

Gen. Zachary Taylor, "Old Rough and Ready," in pursuit of Santa Anna, heard his staff officers advise him against battle, but swept aside their suggestions, told them he would take the responsibility for possible defeat, attacked on the strength of his own confidence — and won.

History is filled with examples of men who have won because they knew they would win. They have had confidence in themselves and have accepted the responsibility and faced their star of destiny.

The history of the next hundred years will be filled with further similar examples, and many men who have the power to understand just how far their ability reaches and who have the courage to test it, can be among those who win because they have confidence that they will win.— FRANK FARRINGTON, Delhi, New York.

NOWADAYS, nearly every city that has a progressive chamber of commerce is interested in community advertising, which always means more printing for the printer who is progressive too. H. B. Williams has given us a few practical ideas on the subject of "Community Advertising"— (last month IP).

THE PILOT would like to see more articles like this that lead to more printing.

DON'T forget, while printing and advertising are related, it is a very distant relationship. Printing is a mechanical process; advertising-selling is a mental process. — HOWARD HENNEGAN.

HOOSIER Julian Wetzel says: "A hick town is a place where eighty per cent of the people own their own homes, have automobiles, radios, and bank accounts, and live to a ripe old age."

We "Travel" With Porte

ROY T. PORTE will probably be in Japan or Java or Jamaica when this is printed; but through his series, "Printing Throughout the World," we are privileged to visit the principal cities with him. The first article of his series, which began last month, is interesting; read it.

Did you read page 578 last month?

Pedigree

An aunt of mine owns Ginger,
An aristocrat of cats.
He's Persian, golden in the sun,
And pointedly high-hats
My small, mud-colored alley friend
In condescending chats.
Bred in expensive catteries,
The finest to be had,
Were Ginger's hand-picked ancestors.
My kitty says he's glad
That his folks were romanticists;
His mother loved his dad.—B. D. F.

WIFE: When you came in at three o'clock this morning you didn't know who I was, did you?

HUSBAND: No. Who were you?

Famous Men

Minute——.
Don't ——tion it.
A——.
——ding.
Honorable ——tion.

A cuttle-fish protects himself with a flood of ink, but a printer reverts to type.

Doing a thing over and over again is practice, but experience is what makes practice salable.

With some, printing is a necessity; with others, a desire; but with many it ought to be a religion.— JOHN J. FISHER.

"Copyrighting" is a subject that every printer should be familiar with. Louis F. Jordan had a worth-while article on this subject — page 601, January IP.

(Third Trip) The Pilot

Jerome Gray Has Proved That Satire Pays

By James E. Stewart

BUT a few issues of *The Franklin Crier* had come to me before I set out to discover who it was who wrote the editorials for this unusual house publication issued monthly by The Franklin Printing Company, Philadelphia. Had I found in the editorial sanctum H. L. Mencken, George Jean Nathan, or William Morris Houghton, I should not have been surprised; the editorials in *The Crier* are written with the satirical proficiency of a Mencken, the rhythmic style of a Nathan, and the independence of a Houghton. As proof of this, let me quote one editorial which is typical in style and viewpoint to many in *The Crier:*

THE PERSONALITY MAGNETICIAN

"I can so magnetize your personality that people will be drawn to you at once, irresistibly. I can make you a magnet of human attraction so that you are popular everywhere, *in any society.*"

Thus begins one of the most audacious advertisements we have ever perused, and one of the most ridiculous. There follow three tight columns of balderdash, aimed to wheedle us into the belief that an ignoring of this advertisement will straightway seal our fates and make of us sure ignorami and business failures. The handy coupon ends the affair and leaves us with a pathetic choice between instant success and inevitable failure. We neglected to clip the coupon. We are willing to trust our destinies to hands other than the altruist who here seeks them. If our life becomes a failure — and we have a few years ahead of us before we shall be convinced that it has — we shall at least find solace in knowing why we failed. "Oh!" we shall sob, as the doors to the poorhouse creak behind us, "Why *didn't* we answer that ad!"

In addition to the gripping, powerful, and dynamic copy, the sagacious hombre who makes his claims allows his portrait to appear in column three — for the reason, we suppose, that its presence will promptly instill our minds with faith in the truth of his impertinences. Nothing could be further from the case: He is a docile looking gent with snow-white hair brushed back from his temples, a Piccadilly collar, and a bow tie. Aside from that he is unimpressive. If he had posed for a cigaret or a cigar, or, say, the rich butter-and-egg man from the West in the latest true story serial, we might reasonably admit the suitability of his surroundings. But as the possible custodian and magnetician of our personality — God save the republic!

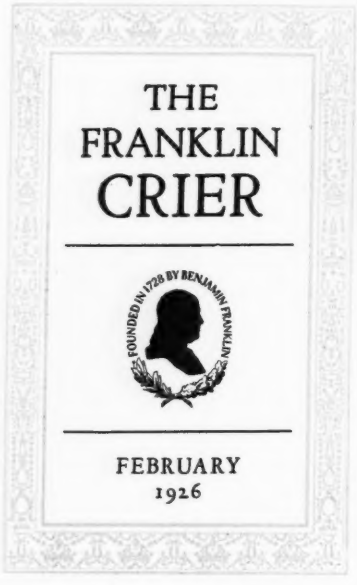
Advertisements such as this we have mentioned before. We have vague recollections of condemning their publication while admitting their power as examples of written salesmanship. But this one is too much. We back water and pray that they be continued. Surely, if our coal man and garbage collector really believe that a five-day study of "Fires of Magnetism," "The Magnetic Voice," "The Road to Power," and "The Magnetic Eye" will bring them from the alleys to the gates of the elite, let them soak in their ignorance. Their duties as coal heavers and garbage handlers will not suffer in consequence. Indeed, we rather fancy a round of golf with either of them. But if we must play auction bridge, or if we must dance with these gentlemen's wives — again, God save the republic!

I said that I should not have been surprised to find a Mencken, a Nathan, or a Houghton. Instead, however, I met a surprisingly young chap who signs himself



Jerome B. Gray

It is needless to tell our readers that the subject of this sketch is one of our valued contributors; he has been contributing stories and essays to the columns of THE INLAND PRINTER for years, and is now well known to our readers. This sketch tells how he spends the rest of his time and what is his ambition in life. Since his first contribution to THE INLAND PRINTER we have been fully convinced that Mr. Gray was one of the young men in the printing industry who would speedily force himself to the front. He has proved worthy of our confidence. This article gives one of the reasons why.









The ARTFUL DODGER

Philadelphia Number

June, 1926 Price 50 cents per copy

Jerome B. Gray, and whose appearance suggests more the athlete than the writer. He impressed me at once with his sincerity, his modesty and his youth; and, after an impertinent question put very directly, he admitted his age as only twenty-six. If not the youngest editor in the country, Jerome B. Gray is certainly the youngest advertising manager of a business the size and scope of The Franklin Printing Company.

However, the purpose of this article is not to extol youth. Jerome B. Gray, whatever his age, is taking a radical step with his *Crier* and has, against the advice of none other than Louis Victor Eytinge, succeeded in putting his publication in a class by itself and bringing that editorial gold mine, reader-interest, gaping at him from all sides. And he has done this with a pen dipped deep in satire.

"When Louis Eytinge passed *The Crier* on to me in January of 1925," Gray told me, "his last words were: 'You can do this, boy, but for God's sake keep away from cynicism and satire in your copy. It won't go.'" Gray got up, left his office, and returned a moment later with two filing folders bulging with letters. "But it did go," he said. "Look!"

I read a few letters from interested readers. Here was John Clyde Oswald writing that *The Crier* could not be done better if he did it himself and that he was using it in his classes at Columbia. Here was Cy Norton, of the Strathmore Paper Company, writing a hurry-up letter to say that a copy of his *Crier* had been taken and would another one please be sent. Here was a letter from Mabel Woodrow, the art director of John Wanamaker's, who wrote: "It is a real problem, I know, to achieve variety and artistic quality in appearance, and freshness and vigor and good writing — without bunk — in the text. You have done it very happily, and let me congratulate you." Here was a letter from Clifford E. Sifton, of The Tin Decorating Company of Baltimore: "The man who wrote the August issue must be a combination of Isaac Walton, Baron Munchausen, Tartarin of Tarascon, Jules Verne, and Henry Van Dyke. I certainly take my hat off to him." . . . And so they went, all of them complimentary, and the majority of them unbelievably so.

"This," I observed, pointing to the pile of letters, "would turn *my* head."

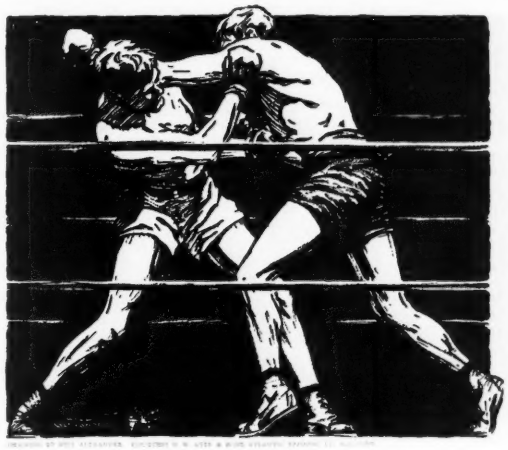
Gray smiled. "Are you quite sure," he asked characteristically, "that it hasn't turned mine?" He dismissed further consideration of this by digging into the story I had come for:

"I told you," he began, "about Louis Eytinge's warning against satire. Don't get the idea that I ignored his advice simply because I thought I knew better than he. I didn't and don't. I simply had the idea that the type of readers we have would enjoy something out of the ordinary and that satire, if properly written, would pay. I made up my mind that I should live or die by *The Crier*. I wanted to edit a publication that would give the business man a momentary rest from the conventional and jar him from his position of smug complacency. I don't want readers who will digest my editorials, agree with everything I say, and then toss my magazine in the waste basket. I want them to disagree now and then, to come back at me, to keep what I send them, and ask for more.

"Nine out of ten house-organs that come to me are inspirational. Inspiration! People are filled with it. They get it in their newspapers, on the movie screens, in their schools, in their churches, in their magazines, in their gossip — the world reeks with it. Every day I hear a story of how some poor, ignorant immigrant rises from boot-blackery to a power of wealth, how some office boy struggles energetically to a seat on the New York stock exchange, or

THE FRANKLIN CRIER

VOLUME I
MAY,



The ARTFUL DODGER

VOLUME I — NUMBER 4

how some cripple becomes a potentate. There's too much of it. Inspiration and ambition are in a man. It doesn't take the feats of others to bring either out. When I took over *The Crier,* I threw that stuff out. It's flapdoodle."

"But," I reminded him, "you can't afford to antagonize your readers or get them in an argumentative mood. You are editing an advertisement, not a general magazine."

He considered me a moment. "Have you ever sold goods?" he inquired. [Yes, I had.] "Then," he replied, "answer me this: Which man is the easier to sell — the one who yes-yeses you all over the place or the one who has the courage to stand on his hind legs and disagree with you?" He paused. "My question," he smiled, "is rhetorical. You needn't answer."

That, then, is Jerome B. Gray's defense of satire in a house publication. It makes his magazine different from the ordinary run; it gives his readers something to think about, and it stirs up a tremendous amount of reader interest. As he told me: "We have more chance to sell printing to a business man who writes us a letter, scathing or otherwise, than we have to one who remains silent and says nothing." And Mr. Gray's sales philosophy is sane, as the record of *The Crier* has proved.

At this writing there have been published just fourteen issues of *The Crier.* Each issue has been given a different typographic dress. Some are printed in full colors on good coated stock, others appear on antique stock and book papers, and one or two are produced on imported hand-made papers. Most of the issues are illustrated, but two thus far have been without illustrations of any sort. "These," Mr. Gray said, "were just as effective as the others — which proves that it is not necessarily the picture that attracts attention and which disproves the old Chinese wheeze about one picture being worth a thousand words." He went on to say that he considered the work of Carl J. H. Anderson, the man responsible for the typographic dress of *The Crier,* as much a contribution to the success of the venture as the copy. A modest chap, this Gray.

"Have there been," I asked him, "any printing sales directly traceable to *The Crier?*"

"A few, yes," he replied. "But you must remember that *The Crier* is young and that the duties of a house-organ are not primarily in the creation of actual sales. If they were, direct sales literature would be better. *The Crier* is helping the salesmen gain access to men previously difficult to reach. Its success is becoming more apparent with each succeeding issue. This is due to its velocity and the cumulative effect of its persistency."

So much for a truly unusual house publication. Jerome B. Gray, carrying his dictum of unconventionality to the house-organ field, is bound to make himself felt. And it is refreshing to find some one bringing a semblance of literary writing to the advertising field and proving its power; but still more refreshing is it to find one with the courage to shatter advertising bunk and face the facts as they are.

"I surprise my readers," he says, "with copy that they never think of finding in an advertisement. Instead of thinking for them, I make them think. Advertising men of the old school throw up their hands in dismay, but my readers are already reaching for their pocketbooks. Which should I heed?"

This man Gray is also the editor of *The Artful Dodger,* of which we show two cover pages.

Direct Selling and Radio

By C. M. LITTELJOHN

RADIO furnishes the basis for many direct-mail novelties and for advertising material that is "different," appealing, and useful to those on the mailing list. Radio information of a general nature, radio helps, tips on the construction of receiving sets, repairing, aerials, or even a list of the radio broadcasting stations with their call letters, their wave-lengths, and dial settings may be prepared in pamphlet form for any kind of business house, and be made to carry between its pages of radio information little messages of the merchant making use of the idea.

A "radio log" has been prepared, for example, by one of the leading dyeing and cleaning companies of the Northwest. This "log" contains a comprehensive list of the broadcasting stations in the United States and Canada, arranged alphabetically, so as to be a ready reference and useful guide for the radio fan of the city.

Inasmuch as radio is absorbing a large percentage of the spare time of the average person who is enthralled and intrigued by this newly discovered influence in the world, almost any useful data along radio lines, compiled and disseminated by the business man using a direct-mail field, performs a welcome service, builds up good will for the establishment, and is an exceptional advertising medium for the business house.

When a pamphlet has been prepared along radio lines for the mercantile house, alternate pages, or headings of pages, may carry some epigram referring to the business of the merchant, or little messages that will keep the business and mission of the establishment before the radio fan whenever he has occasion to use the booklet.

No matter what phase of radio may be treated in this advertising material, care is necessary in preparing both the editorial content, or advertising copy, and the selection of such type as will best emphasize the material and assist in forming a pleasing souvenir of the merchant for the radio fan.

These booklets or little leaflets may be distributed from the store in the business district, may form an attractive window display, inviting persons passing by to come in and ask for them, or they may be sent directly to radio fans. Any one or all of these methods of distribution can be used to good effect.

While results from the pamphlet may be somewhat delayed, due to the nature of the material, the constant use of a radio booklet on the table of the radio fan, where the messages of the merchant appeal to him from time to time whenever he looks up a station or reads the information offered, will cause the advertising material to be absorbed into his subconscious mind for future action, as occasion arises for use of the article advertised or the services given.

The Real Stuff

It's the bumps you get and the jolts you get,
And the shocks that your courage stands,
The hours of sorrow and vain regret,
The prize that escapes your hands,
That test your mettle and prove your worth;
It isn't the blows you deal,
But the blows you take on this good old earth,
That shows if your stuff is real.

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THE PORTLAND CEMENT ASSOCIATION, Chicago. —Although we do not like the initials, or their handling, "Thirty Three West Grand," is nevertheless a very good booklet. The cover is especially fine and the type matter is quite legible, although it would be more so if one-point leads were added between lines. Because of the large size of the type and the rather long lines the pages look solid. The presswork is the best feature, the rendition of the halftones on dull-coated stock being very good.

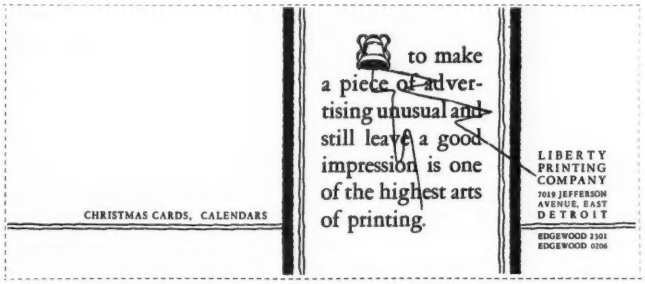
EFFICIENCY PRESS, Chicago. —The inside pages of the souvenir dance program of the Cleveland J. O. H. Alumni are far and away better than those of most booklets of the kind. Good type faces are used for the advertising, which predominates, and there is relatively little mixing of different styles, a weakness common to souvenir program advertising. However, opportunity for a pleasing, attractive, and effective cover design seems overlooked. The type faces are too large throughout, which is especially regrettable in view of the fact that the stock is beautifully figured Sunburst, which is not, as it should be, a "part of the picture" because the page is so thoroughly covered with type. The type is not only too large, but the design, particularly the length of the lines, is not shapely. Since some of these long lines are at the bottom of the page the effect is decidedly awkward. Essential to attractive contour, which in turn is essential to pleasing form in design, is variation in the length of lines, which, if pleasing, creates the effect of grace.

THE PARAMOUNT PRINTERY, Mangum, Oklahoma.— Several of the specimens in your last lot have already been reviewed and one of them reproduced. The letterheads for W. H. Williams and the Storie Morton Company would be improved by putting more space between lines. The yellow in which the cut on your statement, otherwise in green ink, is printed, is too light and brilliant; it is glaring, and the details of the cut are indistinct. Yellow is a treacherous color in printing; it needs to be deepened with brown.

SCHWABACHER-FREY STATIONERY COMPANY, San Francisco.— Your token of good will, a beautiful four-color reproduction of an oil painting, entitled "Midway Point in Beautiful Monterey," that was sent to each member of your sales organization, is a masterpiece and one that we are sure will be treasured. Typography on your greeting card is likewise masterful.

COMMERCIAL PRINTING AND LITHOGRAPHING COMPANY, Akron.— "Out Fishing" is an interesting leaflet, but not as good as it might have been because the lines of the poem are entirely too crowded. Space for the addition of one-point leads between lines could have been obtained by setting the signature smaller and by placing the title closer to the cut above. On a sheet of the size used there is not room to spread the form out without the changes mentioned. While the heading is unusual in a way —and not improper— it is, nevertheless, a little confusing, due to the use of the Vanity initial "F" in color with the word "Out" in brown under the beginning long stroke. The remainder of the word "Fishing," which the initial begins, is too far from the initial.

THE RIVERDALE PRESS, Brookline, Massachusetts. —The design of your trade-mark emblem is excellent; in fact, it is a beauty. The purchase order and memo forms are likewise in good taste. On your business card the two lines in red are too near the length of the name line; they could and should have been shortened, because spacing between words is too wide. The emblem is somewhat too small for the cover design of the little booklet enclosure; the effect would be better, and also more impressive, if the cut were about double the size used. The cut used on the last page on the inside would have been just about the right size. The booklet, however, is very satisfactory, although, if we had been doing it, we would have taken care to have an even amount of copy on all pages. The short pages look bad, particularly where there are variations in the depth of facing pages. While the photographs from which the cuts of the interiors of your plant were made are not the best, due to the windows which flooded parts of them with light and threw the rest in shadows, the printing is very good, although somewhat more pale than we like. With the contrasty Scotch type the rules of the running head should have been "double" (one thick and one thin) instead of parallel, of even weight.



The copy writer for the Liberty Printing Company, Detroit, makes a striking statement and the layout man proves it in the blotter reproduced above. Original in deep gray (olive hue), red, and silver, the red appearing on the inside of the bell and the silver representing the sound waves emanating therefrom.

ARKIN ADVERTISERS' SERVICE, Chicago.—Your blotters are excellent and the booklet, "Type Faces for Quick Reference," in which a single line of all the types, ornaments, and borders you have are shown, is interesting and attractive. It is valuable, particularly as an advertising item, although to one who knows type faces well it is serviceable enough. Your composition on all the items is excellent indeed.

RUDOLPH ORENASCK, New York city.—The Braba business card, featured and dominated by thick black rules, a la the German style, has nothing in its favor except the quality to arouse initial curiosity. It is ugly, as you doubtless know. The rule work so dominates that the type matter, the sole reason for the existence of the item, is not likely to get across. In this day, and especially in this country, where time is important, few people will take the time to study out a design to see what's "inside." That is virtually what the message in a design of this character requires — and it isn't worth it.

RUPERT JONES, Akron, Ohio. — Frankly, we do not admire the booklet showing type faces in the plant of the high school where you are instructor, although, of course, considered as the work of students there's a difference. Against that, however, is the fact that the product of a number of school shops compares favorably with the better commercial grade. The presswork is poor; the large type and the linoleum block illustrations appear weak in spots, yet elsewhere there is evidence of too much ink — and slurring. The job was doubtless printed two pages at a time on a Gordon press too light and providing too little distribution for the size of the form. The linoleum block illustrations do not show to best advantage because of the inferior printing; sufficient impression and ink with good makeready would improve them very much. As to the typography, there are many places where spacing between words is three times as wide as it should be. Remember, good spacing is one of the first things the student printer should be taught. The same is true of the display. As an example, consider the box head on page 13; despite the extraordinary spacing between words the second line could not be made full, and what has been added in the way of length by extra spacing between words is not a help. In short, the line would be as good or better if normally spaced, and the objection of poor spacing would not apply. Spacing between words in the group on the right-hand side of the ornament in the Masonville Gardens advertisement is ridiculously wide. In some cases where word spacing is too wide, the bad effect is aggravated by the fact that lines are too closely spaced. Where lines are wide spaced a little extra space between words does not appear so bad, although the best practice is to space words no wider than an en quad. In text, the best practice is to use four-em spaces. While the rule is to have the bottom margin the widest on the page it is on this booklet sometimes narrower than the back one, which should be the smallest. The bottom margin of a page should be widest because when centered vertically an optical illusion makes the page appear below center.



Demonstrating that attention value is the main objective in German typography and design. The original of this card is in bright blue and black on white paper.

ROXBURGHE LAID

THE Worthy Roxburghe Papers here shown in a group of folder announcements are offered as suggestions to printers and advertisers. Planned to cut with minimum of waste from stock sizes, these specimens demonstrate the adaptability of Roxburghe to the popular forms of direct-by-mail advertising, brochures, covers, and cards. The range of pleasing colors in the Roxburghe line offers variety of background for the printed message, gives scope for a wide selection of illustration and decoration, and makes possible a fitting choice of hue and tone for the subject advertised. To the skilled designer and experienced printer, the texture and finish, as well as the color, of a fine piece of paper are a stimulus and inspiration. Those who seek good craftsmanship in their message to the reader should provide a medium worthy of it, for its attainment is not possible by inferior or unsuitable means. Roxburghe papers identify themselves on sight as such a medium and prove themselves such indisputably by the tests of use and usefulness. Consider them here as used by others, and specify them for your own use.

WORTHY PAPER CO. ASSOCIATION
MITTINEAGUE, MASSACHUSETTS

THIRTEENTH
Annual Report
1925

LIBERTY MUTUAL
INSURANCE COMPANY
Boston

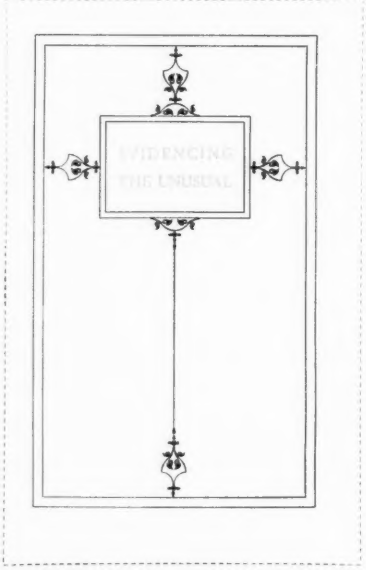
Some of the paper companies are rendering a great service to printerdom by issuing samples of their products in actual use, thereby providing typographers and printers with ideas, generally excellent. The announcement page at the left features an unusually effective use of an initial and brackets. The title page at the right presents an effective combination rule and ornamental border. By the Worthy Paper Company, Mittineague, Massachusetts.

The back margins should be the smallest because there two margins appear together and are compared with the outside margins individually. Many make the two inside, or back, margins equal to a single front one. Again, there is no uniformity in margins; they vary decidedly throughout the book. The type faces you use are satisfactory, and a good point about your work is that there is little mixing of inharmonious styles. What you should give particular attention is spacing. Don't crowd lines; don't set words far apart.

WORTHY PAPER COMPANY, Mittineague, Massachusetts.— We are reproducing two excellent specimens from your recent portfolio which we believe will interest our readers and prove suggestive of ideas for their own work. In one instance an especially clever use of an initial is illustrated, and the other is featured by an unusually good combination border.

LINN D. MACDONNOLD, Baltimore.— "Evidencing the Unusual," for the J. F. Tapley Company, fine edition bookbinders of Long Island City, New York, is a beautiful piece of work. The cover is reproduced. Type in border is embossed on a hot stamped panel.

E. J. MASON, Dunedin, New Zealand.—We assume you kept duplicates of the three title pages for the folder of Adam Smith. First of all, the point that is made with reference to placing a group one-third down the page applies when there is just one on the page. Thus, the second arrangement where all the type matter is below the cut, and which you have marked to be lowered one-fourth inch, is less satisfactory than either No. 1 or No. 3. Margins must be considered, and they are already too narrow at the bottom of the set-up in question and would be worse, of course, if the type were lowered one-fourth inch. No. 3 is also faulty with respect to margins; instead of being bad around the bottom, however, they are bad around the top, the side margins being considerably in excess of those at the top. Another fault with this page is that the bold display type is at the bottom. If the design were lowered to obtain an adequate margin at the top, it would be overbalanced at the bottom. Even though not right, the effect of this positioning, however, is better than No. 2. The first arrangement is perhaps a little better, particularly since the heavier units are toward the top, as they should be; the weakness of this arrangement is that the next to last line, at the bottom, is the widest one of the design. The widest as well as the strongest part, that is blackest, should be near the top — at least above the center. If the words of this line, "Spring" and "Summer," were brought closer together and made shorter than the line "Adam Smith" — possibly made into two lines — we are sure No. 1 would be the best of the three. The year numbers in what would be the third line of this bottom group would balance the shorter first line, "Spring." There is one thing you didn't do that probably would have proved the best of all, that is, place the lines in the heavy Old English at the top, the cut below them and the light-face lines at the bottom. The inside pages are not at all satisfactory, first because so much matter wholly in italics is hard to read and is not pleasing, and, second, because the type is in too wide a measure, making side margins too narrow in relation to top and bottom margins, even on the second and fullest page. The third page is altogether out of gear; the type should have been set much narrower so it would be increased in depth and thereby made to conform more nearly with the proportions of the page. As set, it is like a square peg in a round hole. Again, a group such as this — whether it conforms to the proportions of the page or not — should not be centered vertically; to so place a group makes the effect monotonous. Incidentally, the lines that are underscored on page 2, the display, should have been set in larger type. The ornament on page 3 serves no purpose — practically or ornamentally; it is, in fact, a decided blemish.



Beautiful cover of a booklet executed for the J. F. Tapley Company, Long Island City, by Linn D. MacDonnold, Baltimore. Treatment is very appropriate for a high-grade bookbinding firm. Border is printed in black and title in deep purple-blue, the type also being embossed on a hot-stamped panel.

FRED L. DRAGER, Flandreau, South Dakota.— Your letterhead is much better in blue on gray than in black on white paper. The package label is not as satisfactory. The rules in red are far too heavy, especially as there are so many they should have been one-point instead of two-point. The fact that

the rules are so heavy makes the joints where they do not come up close all the worse. But the worst feature of all is the type; there are four styles — all bad — in the five lines. Margins around the type at the bottom are bad, the last line crowding the rule much too closely. Hyphens between words to fill out lines are eye sores.

GEORGE W. GRATTAN, Huron, South Dakota.— Letterheads and programs are excellent; they not only demonstrate the advantages of simple arrangements of good type faces, but show that Goudy Old Style qualifies as one of the best. It is, indeed, made for the general run of small commercial forms, like letterheads, programs, cards, tickets, and the like. Your heading for the department of printing is a beauty. You should curb the placing of ornaments and decorative brackets at the ends of display lines, as on the title of the program for the twenty-eighth commencement of Huron College. The page would be a great deal more satisfactory if these were omitted.

ROYAL PRINT AND LITHO COMPANY, Halifax.— The trouble with the folder "Suggestions for 1927" is that the designer attempted to be too "fussy." The title on the front, in which the word "Suggestions" is lettered on a decided slant, would be much better if set in a good type face, with lines horizontal. There is otherwise enough of the ornate about the page to obviate any possibility of flatness, which the designer seemed to fear. As far as the lettering is concerned the characters of the word "Suggestions" are too close and heavy compared with those of "for 1927." We would prefer regular initials set in the measure rather than the large italic characters in red out in the margin; but the effect of the inside spread is not bad, and we shall not quarrel with you over the point mentioned. However, the initial "P" on page 2 is quite too far from the remainder of the word, as is also — but to a lesser extent — the initial "W" on the third page. As the trade emblem is so small and light it should have been printed in black. In the rather weak red-orange your name does not stand out to be grasped at a glance, as it should be.

THE C. A. C. PRESS, Colombo, Ceylon.— In view of your facilities the booklet, "Achievement," is a real achievement. There is evidence of taste in the good margins, the legible type, the clean, even press-work, and these indicate that whatever of weakness there is results from inferior and inadequate equipment. The title line on the cover should be to the right of center rather than to the left under the band across the top. The effect of unbalance is intensified because the "A" is so large, a factor that in itself justifies setting the line a little to the right of the actual center. The title page is neatly composed, but would be better if the grouping were different; particularly, the group in italics should be raised closer to the first group. In view of the fact that this group is part of the title, all words except prepositions, conjunctions, articles, and the like should begin with caps. Spacing between words is too wide, as a rule, and the page as a whole is placed too high. The fact that the main display line is at the top, and is quite large, makes it undesirable to align that page with the top of those of the text; it is top-heavy. If the spacing between words of the third line of the bottom group on this title page were normal, and the line thereby shorter, the contour of the group would be more pleasing. The "home-made" process plate of Caxton is commendable, considering, as we do, your facilities. Watch word spacing; it is often too wide.

SHAW & BORDEN, Spokane.—The souvenir program and advertising booklet for the 1926 Junior League Follies is excellent in every detail, in keeping with the standard of work you have maintained for many years.

ED. C. WINTER, Chicago.— While the cover design of the booklet, "The New Federal Bumper Line," is "heavy" with illustration, ornament, and lettering, the effect is not bad. The usual bad effect is here minimized by excellent paper and colors, and because printing and embossing are high-grade. The inner pages are unusually effective in layout; in fact, the only point we consider weak about them is the running head printed in yellow. Yellow is one of the poorest colors for type and lettering; its value is so weak that unless the characters are extremely bold they are hard to read. Even when bold type is used for printing in that color there is the effect of the yellow appearing to stand at a distance from the eye, which means the tone of the page is not even. Presswork is very good throughout.

HUGO PORI, Yreka, California.—The *News* letterhead is a dandy. It is characterful, although weakened as to details through spacing between words; the second line particularly is too wide and uneven. Since spacing between words in the main line is too wide the whole group should have been narrower. The cover for THE INLAND PRINTER has little to recommend it. Cheltenham Bold is not an appropriate type face for the cover of a dignified, high-grade magazine of international circulation; it hasn't the grace, beauty, or dignity essential for such a cover. It is particularly objectionable for the slogan, "The Leading Business and Technical Journal of the World in the Printing and Allied Industries," especially when the lines are as closely spaced as they are in the lower group. The decorative units at the top, particularly the panel border around the name, are not of good design. This group is further weakened by the fact that the second line of the title, the word "Printer," is widely letter-spaced to the length of the first line, "The Inland." It would have been much better to set "The" in smaller type and in a line by itself, when the squaring up of "Inland" and "Printer" would not involve such a variation in tone, the second line as printed being weakened through the introduction of so much space between letters. A point to remember is that letter-spacing lightens the tone and thereby weakens a line of type.

MARTIN PRINTING COMPANY, Kansas City.— In text and typography your new house-organ, *The Martin Wedge*, is of good average grade. The running head in orange is weak, and we suggest that if you intend to print it regularly in a light color you should set it in bolder type. The text pages are otherwise excellent; they are neat, clean looking, and eminently readable. Your letterhead in soft colors from an attractively lettered design is excellent. Featuring an illustration of a bird house with martins flitting about it, this heading is not only interesting and unusual but appropriate.

JACK PENN, Houston. — "To Standard Size" is an attractive booklet, the cover of which is especially pleasing. It may seem strange, but we like the design in black and orange better than in three colors, where blue is substituted for the black for printing the background panel of border units.

PORTE PUBLISHING COMPANY, Salt Lake City.—*The Catalog Digest* for December is full of interest, especially typographically. The striking and effective cover would be more consistent and have the effect of greater unity if the illustration at the bottom, incorporating



Another illustration of the German practice of striving ever for the unusual and striking. A letterhead by Hans Flockinger, which, while representing an extreme that would not be favored generally in America, nevertheless suggests modified adaptation.



Effective use of ornament and unusual layout distinguish this New Year greeting executed by Frank M. Kofron, layout man and designer for the Brown-Blodgett Company, Saint Paul.

"season's greetings" were in a rule panel, the section thereby made more in keeping with the remainder of the page border. While the text matter in rather small Nicholas Cochin type is by no means the most legible, the use of this face has decorative interest and merit and will be appreciated by printers on that account. The specimens of printing reproduced are uniformly good and are suggestive of ideas in layout and display, an aid to printers who get the publication.

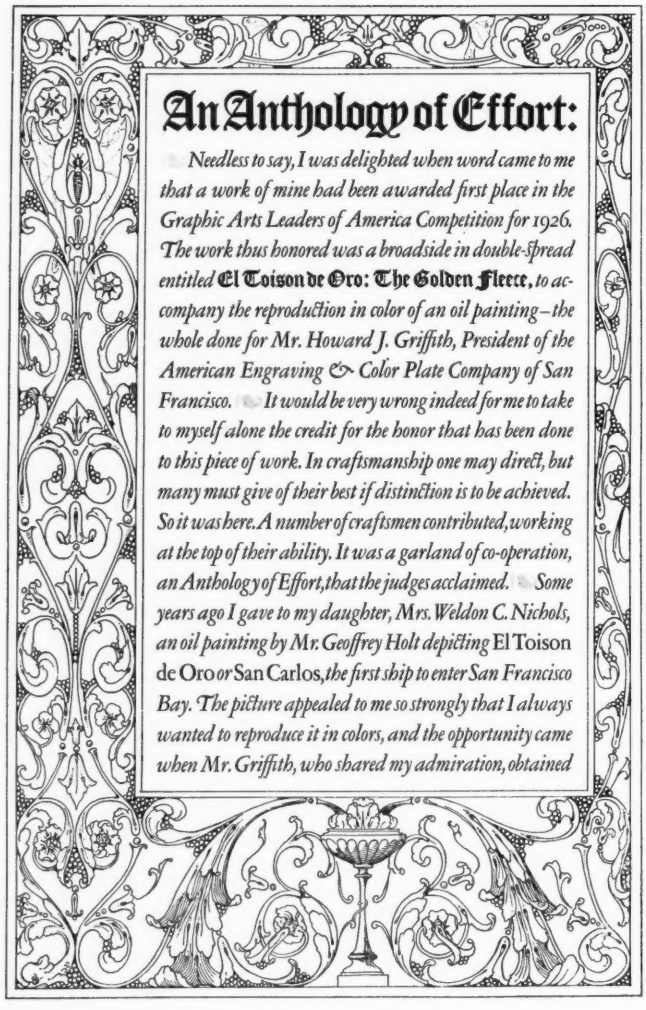
NEELEY PRINTING COMPANY, Chicago.—"Advertising Suggestions" is not only an attractive booklet, distinguished by the best in all branches of the graphic arts, but, in addition, is replete with suggestions presented in such a way as to be helpful to your potential customers and make them think of Neeley.

THE MARTIN PRINTING COMPANY, Clinton, Missouri.—With the exception of the one for the Lindstrom Hatchery, set wholly in Parsons caps., the letterheads you submit are excellent. The Parsons capitals depart considerably from convention in design and are not legible. They should be considered in the same category as Old English capitals; too ornate and uncommon for use except at the start of important words. Your heading and the one for the Garden City Hatchery are especially good. You employ good type faces in pleasing forms on even common grades of work and doubtless make money through simplicity in forms. The work is devoid of those flub-dubs most people utilize to such an extent. Underscoring is a detriment on the title of the Lindstrom Hatchery folder set mostly in Cooper Black; we refer to the one offering special prices, printed in black only. The rules are here so much lighter in tone than the type that they can not emphasize the line; the type is so black, furthermore, it doesn't need strengthening.

CALDWELL PRINTING COMPANY, Rome, Georgia.—While your new letterhead and envelope set in the same manner are interesting, attractive, and "catchy," we are confident a roman instead of the italic initial would be better. If the main line were in italic the italic initial would, of course, be all right, but, as the line is in roman, the sloping initial makes a bad contrast instead of adding anything worth while. Aside from the Parsons type face, which is excellent where appropriate — although such occasions are rare — the typefounders have brought out nothing in recent years so detrimental to good work as swash italic capitals. It is regrettable that items which give just the right touch where appropriate, and where they fit, are so often thoughtlessly used.



House-organ cover by H. D. L. Nidermaier, of the King Printing Company, Bristol, Tennessee. Attention is directed to the turkey ornaments in the "Contents" line. The original is in deep brown and vermilion on strong yellow stock.



An Anthology of Effort:

Needless to say, I was delighted when word came to me that a work of mine had been awarded first place in the Graphic Arts Leaders of America Competition for 1926. The work thus honored was a broadside in double-spread entitled **El Toison de Oro: The Golden Fleece,** *to accompany the reproduction in color of an oil painting – the whole done for Mr. Howard J. Griffith, President of the American Engraving & Color Plate Company of San Francisco. It would be very wrong indeed for me to take to myself alone the credit for the honor that has been done to this piece of work. In craftsmanship one may direct, but many must give of their best if distinction is to be achieved. So it was here. A number of craftsmen contributed, working at the top of their ability. It was a garland of co-operation, an Anthology of Effort, that the judges acclaimed. Some years ago I gave to my daughter, Mrs. Weldon C. Nichols, an oil painting by Mr. Geoffrey Holt depicting* El Toison de Oro *or* San Carlos, *the first ship to enter San Francisco Bay. The picture appealed to me so strongly that I always wanted to reproduce it in colors, and the opportunity came when Mr. Griffith, who shared my admiration, obtained*

Left-hand page of inside spread of beautiful broadside executed by John Henry Nash, one of the world's leading typographers.

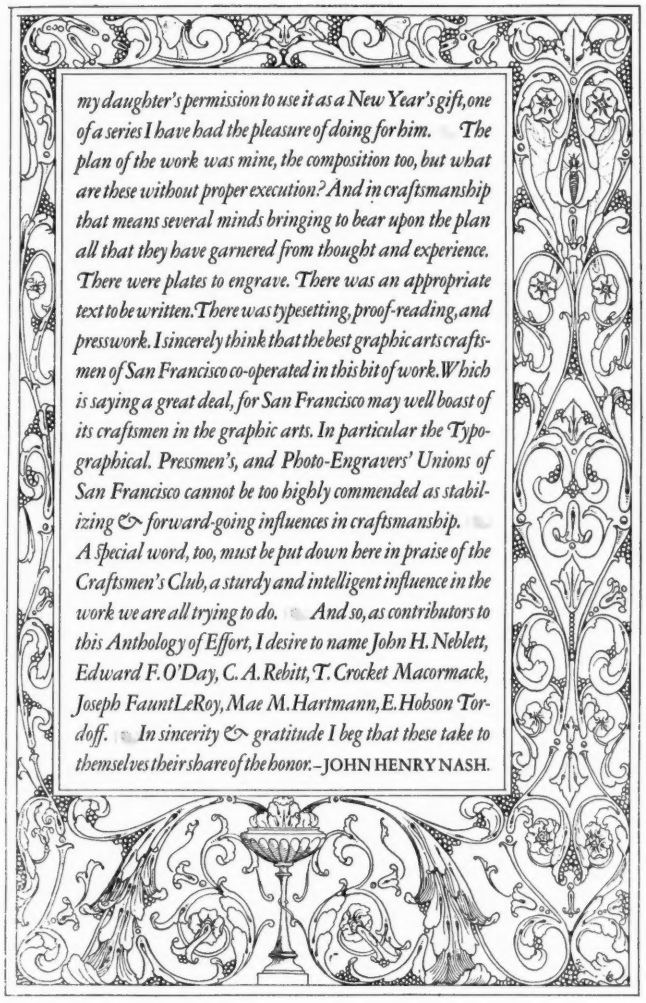
GRAND CENTRAL PRINTERS, New York city.—While we think there is too much warm color in the cover design, "Fashion Inspiration," this booklet is meritorious on the whole. On the smaller booklet, "Meditations," the group in orange at the top of each page is difficult to read on account of the weakness of the small type in light color.

A. BROUN, New York city.—Your New Year greeting folder on Japanese paper of strong green shade and novel texture is striking and full of interest. It is executed in a faultless manner.

FRANK ARBUCKLE, Wichita, Kansas.—"Triplets by Gum" is a clever and attractive advertising item.

ELLIS HALL, Kingfisher, Oklahoma.—The line giving the name of the publisher should be closer to the name of the paper than to the line "Commercial Printing." It is more closely related to that first line. The worst feature about the letterhead is the fact that the type faces are ugly, fonts long ago discarded from composing-rooms doing high-grade work. Another decided fault is the division between the words "Commercial" and "Printing" effected by a colon and two hyphens, the idea being to make the line longer. A whole article on this practice appeared in the December issue of THE INLAND PRINTER, to which we suggest you refer. The fault is worse in this case because the combination hyphen-colon ornament not only looks bad, and does not adequately lengthen the line, but makes a break between two words that are closely related and which, therefore, should not be separated. In addition, the design is crowded.

H. D. L. NIDERMAIER, Bristol, Tennessee.—Most of the specimens in the large collection submitted are excellent; some are outstanding. One of the chief reasons for this is that they are set in one type face, Caslon. However, some few that are excellent in general are faulty as to details, a point of weakness in these being the use of rules-



Visualize this page as measuring 11 by 15 inches, and executed on hand-made paper, and you have a picture of an outstanding printed page.

seemingly just thrown in, that is, used to no purpose and without adding decorative or display value. Examples are the rules alongside the body in the advertisement "Why the Automap?" and under the names of the principals on the billhead for the King Printing Company. In the latter case the rule provides a separation where none is necessary, following, however, a practice often indulged in at the top of letterheads, billheads, and the like to hold the widely separated names of individual members of the firm together. The rule is not necessary in this case as the border holds the design together. If this rule were eliminated the additional white space — and it appears quite sorely needed — would add measurably to the appearance of the design. The only serious fault is this too extensive use of rule in an ornamental capacity, for that is all it amounts to in most instances. The block of italic caps. on one of the letterheads for the King Printing Company is decidedly unpleasing.

B. W. Radcliffe, Intertype Corporation, New York city.—The specimens you submit as executed on the intertype machine are attractive and impressive in typography and remarkable as representing the adaptability of the slug-casting machine to commercial display. The work is especially interesting, showing the finer faces of type now available to users of the intertype machine. One example is reproduced.

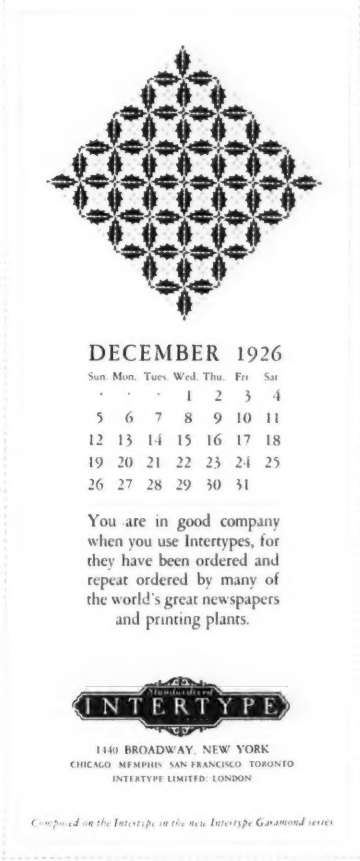
B. T. Jansen, Winnipeg.— In a general sense the specimens you submit are very good. The letterhead for the Canadian Cereals Company, set in large script and printed in black over a cut of a shock of wheat in yellow, is impressive and pleasing. The only fault worth mention is that spacing between words is too wide. The illustrations on the letterhead for the Pine to Palm Association would be better if enclosed in panels. They would fit in with the design to better advantage, for, as placed in the open, there is not the effect of unity there should be, hence it is weakened. In view of the tree illustrations, the leaf ornament seems too much ornament and color. The letterhead for the Canadian Aladdin Company is arranged well enough, but the type is entirely too large. Unmentioned specimens, including your own letterhead in colors, are satisfactory.

Lewis Oliver, Herkimer, New York.—We regret the print of the halftone portrait of Mr. Devendorf is so "specky" and the color so weak, for if this cut were well printed the cover of the booklet would be excellent. If the ornament in color at the top of the title page were eliminated all the inside pages would be excellent, as are the menu and program pages. We do not care particularly for the rule treatment of the border, three broken lines appearing across the top and bottom while there is one unbroken along the sides. This is a matter of personal taste; in other words, you are justified in having used the rules that way. It obviates the commonplace and conventional, rather the latter, for a plain rule border can scarcely be termed commonplace, if common. It is, speaking generally, the best border.

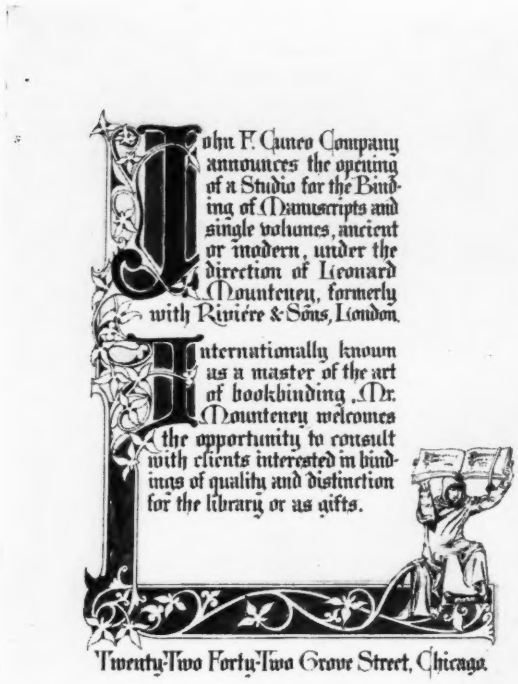
Fox Valley Printing Company, Aurora, Illinois.— Although the bottom margin is too small, the inner pages of "Effective Direct Advertising" are pleasing. The type matter on the cover, however, is just about lost; the strength of the figure in the stock, which is attractive, overshadows the design. Even the size of type used would have an effect of greater strength if the design as a whole were made stronger through the use of a border. The lack of page unity has the effect of weakening the display value of the page.

Eden Publishing Company, St. Louis.— Covers submitted by you are of excellent grade, although on the one titled "Christmas List" the wide gap between the words St. Louis and Chicago, filled in partly by colons and hyphens, is weakened on account of that open space. If the names of the two cities were close together, with just a dash between, and, in a shorter line, the effect would be improved.

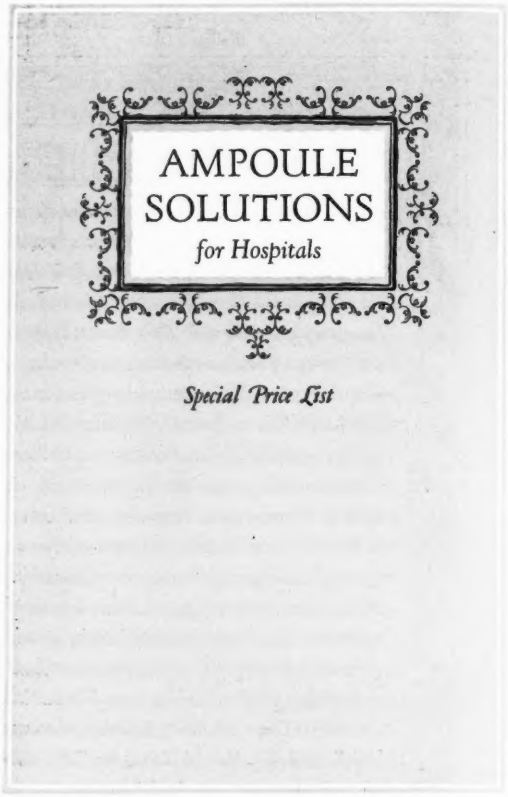
George Ballinger, Jr., Pittsburgh.—The blotter for the Funeral Director Association is satisfactory, although the name line is too weak in size and color, red on pink stock. There is too little contrast between this ink and the paper to permit the type to stand out as it should. The card for the great reduction sale of the Crossways Shop is well arranged and displayed, but Engravers Roman



To demonstrate the adaptability of the slug-casting machine to fine typography, B. W. Radcliffe, advertising manager of the Intertype Corporation, submits the blotter shown above along with other specimens of like merit.



De luxe announcement of the John F. Cuneo Company, Chicago. The drawing is reproduced in black by copperplate and the colors hand painted. On heavy toned hand-made stock, the original is thoroughly delightful.

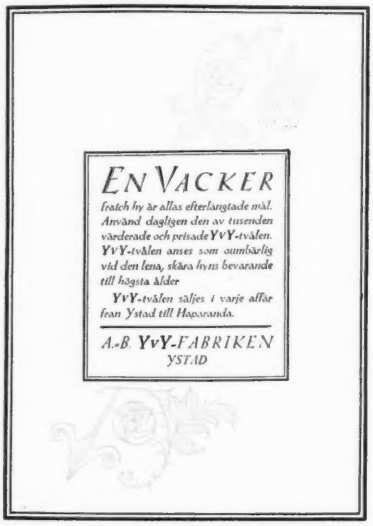


To fully appreciate this cover from a booklet of the Swan-Myers Company, Indianapolis, the original should be seen. The tint plate is soft gray-green, the rules orange, and the type and border black.

is not the kind of type for the announcement of a dealer in women's fine wear. An old style of good design, like Cloister, Goudy, or the ever good Caslon, would be more in keeping with the character of the merchandise and make a more effective appeal to the women. Your own card is too much cluttered up with ornaments, rules, and periods used as ornaments. It looks like you were working for the decorative treatment rather than the best display or arrangement of the type matter.

MR. RINGSTROM, Victor Petterson's Printing House, Stockholm, Sweden.— If you mean to say you made the drawing for the illustration on the front of the circulars for Svavel Pomada and also did the type composition for the back you have an altogether unusual combination of talents. We are reproducing one of the interesting and striking typographical arrangements. Should you come, we do not believe you will have any trouble making a profitable connection with some large concern here in America, for there is always a waiting market for good typographers.

A. ROBERTSON, Lubbock, Texas.—That you have poor assortment of types is your worst drawback, for, as a general rule, arrangement and display are quite satisfactory. In this day of the Cloisters, the Goudys, the Garamonds, and the Caslons, commercial printing in Engravers Roman, Copperplate Gothic, and other old-time faces can not compete for quality. On the A. L. Harris letterhead the effect of so much matter set in italic capitals is detrimental; in fact, one should never use the italic face wholly in caps. The arrangement of the lines is also bad, the line "Court House," that is, the local address, should be nearer the name of the city than to the line stating the business. The words "by expert" should show a closer relationship to the lines above and below, with which it is associated in thought. The shaded gray tone face on the letterhead of the Lubbock Candy Company is especially unpleasing and not at all in keeping with the nature of the business. The slogan cut in yellow is hard to "get" because of the value weakness of the color; furthermore, being so close to the design proper the cut unbalances and detracts from it. This plate ought to have been printed in violet in the lower left-hand corner of the sheet or worked into the design, perhaps in a panel in the center in place of the monogram. Because there are already more parts to the design than desirable, which are so scattered that the whole is not emphatic and easily grasped at a glance, the second location is probably preferable. On the blotter set mostly in Parsons the bulk of the printing is below the center. The form is therefore unbalanced, that is, too heavy at the bottom. Furthermore, Parsons



The back side of an enclosure by Mr. Ringstrom, of Victor Petterson's Printing House, Stockholm, Sweden, illustrating an effective use of a decorative arrow broken for the panel. The original is in red and black on white paper.

is so unlike any other style of type that it should be used alone. On rare occasions, where there is matter that may be considerably smaller, and for which Parsons is not suited — it being illegible — such copy may be set in a monotone roman like Bookman, between the light and heavy elements of which there is little variation. Parsons is a monotone face; there are no light lines representing what in lettering are called upstrokes.

E. BURKHOLDER, Washington, D. C.— First off the reel, and as a general rule, a cover design without other ornament should have a border. Even where there is an emblem or something of the kind a plain border obviates the title page effect and contributes the measure of strength — even though not strong — that is essential on a cover. Our preference among the samples you submit for the check list, therefore, inclines toward those having a border. Among these we prefer the one you have designated, No. 9, suggesting, however, that the imprint at the bottom be raised. It crowds the border at the bottom too closely; there is not only too great a variation between the side and bottom margins around this group, but the bottom space is not consistent with margin at the top. We like this page better than the one numbered five because in the latter the secondary group is in three lines and the word "United" and "States" are not on the same line. The group is not broken up into lines according to sense to make reading as easy as possible and to make comprehension quick and impressive. On No. 1 this secondary group is in capitals, and the effect is not pleasing because the first two lines are full and the third is considerably less than half length, thereby making the group quite awkward in contour.

THEODORE AHRENS TRADE SCHOOL, Louisville.— The souvenir dedication book, or brochure — it is fine enough to merit the latter designation — is one of the handsomest items of its class we have ever seen. Typography, page make-up, and format in general are remarkably fine; the presswork is also above reproach. It is a fine example to set before students of the printing department, assuming printing along with other trades will be given in the new school.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Further Facts About Karl Klietsch

Edward Kuchinka, custodian of the Graphic Educational and Research Institute, Vienna, favors this department with an interesting sketch of the life of the late Karl Klietsch, inventor of photogravure and rotagravure. From it we take some further facts to add to the story of Karl Klietsch, printed in THE INLAND PRINTER, April, 1925, page 64 with insert. They supply further proof of the modesty of this master of photomechanical methods:



Stephen H. Horgan

Karl's father, a chemist, established his son in the "Raphael" photo studio in Brun. The art urge in Karl was so strong that he gave up photography to become a caricaturist on *Der Floh* in Budapest. From there he went to Paris in 1873, where he drew cartoons on transfer paper which he learned to transfer and etch on zinc. He also practiced drawing on stone. By 1875 he was using aquatint on copper plates, which led him to invent photogravure by transferring a carbon print over a resin grain on a copper plate and etching it. The method is now in universal use. In October, 1879, his first exhibition of photogravures created a sensation in Paris. He went into photogravure as a business. It was known as Klic Gravure. He invented at this time a method of etching copper in relief which he called "Cuprotypie." Restless spirit that he was, by 1890 he was experimenting on etching copper rolls for fabric printing. Here he adopted the screen of lines, thus inventing rotagravure as used in our newspaper supplements. He perfected this method of engraving copper cylinders intaglio at Storey Brothers fabric printery in Lancaster, England. Here was formed the Rembrandt Intaglio Printing Company that brought out the wonderful Rembrandt prints in 1894. In 1910 he returned to Vienna to take up his first love, painting in oil. Blindness, the dread of all artists, stole over him.

Hypo to Replace Poisonous Cyanid

The reason photoengravers use highly poisonous potassium cyanid for dissolving the silver iodid left on the negative after development is because cyanid is the quickest solvent for silver iodid. J. Rzymkowski, of Dresden, has found that the cheaper and safer hypo can be used to dissolve silver cyanid by the addition of four per cent thiocarbamid to a twenty per cent solution of hypo. As thiocarbamid is affected by both acids and alkalis, he adds both powdered borax and acetic acid to the hypo bath in this way:

Two ounces of powdered borax is dissolved in thirty ounces of water. About five drams of acetic acid is added. The bath is then made up to thirty-four ounces by the addition of, say, four ounces of water, then seven ounces of hypo, and one ounce 170 grains of thiocarbamid is dissolved in it, when the bath is ready to "fix" photoengravers' wet plate negatives. The thiocarbamid, being a new chemical, can best be had at a dry plate supply headquarters. It is to be hoped that readers who try this bath will report results. It will not work as fast as cyanid nor will there be danger of its "cutting" away any of the developed image.

5-6

Louis Flader's Observations in Europe

Louis Flader found some interesting facts during his short vacation in Europe. Among them, he reports: It will undoubtedly surprise many of our readers to know that practically all halftone work, including color process plates, on the continent are made on zinc. Copper is only employed for special purposes. Cold top enamel is universally employed. They handle it with the same certainty and certainly with no more difficulty than we handle corresponding materials here. One of the drawbacks on this side, however, is the length of time necessary to make a print on metal. We should use faster printing solutions. Very few continental photoengravers employ the wet plate method of photography in the making of halftone negatives. Collodion emulsion is used almost entirely by all of them. All halftones are made with it and most line work is similarly handled. I examined quite a number of negatives and found them generally superior in quality and tone values to the corresponding negatives found in the average American shop. Combination line and halftone work is handled in a different manner from ours. Ingenious register marks are placed on the four corners of both the line and halftone copy. The necessary negatives are made of each. Instead of stripping, as we do, the printer does whatever opaquing may be necessary on both negatives. The line work is first printed and the halftone work double-printed into position. Little stripping is done, prisms being used almost entirely.

"Sadag" Printing

"Printers," Chicago, write: "The insert in THE INLAND PRINTER for December opposite page 409, entitled 'Sunset in the Alps,' interests the members of our firm very much. We have examined several copies of your magazine and find the ink distribution, register, and balance of color exactly similar in each copy. We understand this is a sheet-fed proposition and would like to know the make of presses used and the printing speed."

Answer.— All that is known about this "Sadag" process was printed here in the October issue of 1925, page 57. In addition to the information given there it might be said that this insert was printed on a "Palatia" press made by Albert in Frankenthal, Germany. This press is built on the two-revolution principle, with automatic feed. The press prints 2,500 an hour for each color. As there are but three colors, three presses are run in tandem, one for yellow, another for red, and the third for the blue ink. In this way 2,500 completed prints are delivered an hour, or 20,000 in an eight-hour day. The demand for this work is now so great that the presses are run day and night. When "Sadag" is introduced into this country it will be found that the presses will be made here.

"Life" and "Punch" Compared

No better comparative exhibit of the quality of line photoengraving made in England and in the United States can be found than in the illustrations of London *Punch* and *Life* of New York city. It has been a pleasure weekly to look over both of these welcome publications because of the excellence of the photoengraving and printing. It is sad to see how they are both deteriorating in quality. *Punch* seems to be lowering its standards much faster than *Life*. The latter has on occasion some excellent reproductions of "smudgy" pencil and crayon sketches. It makes one feel badly to see these two old friends growing shabby with age.

The Pantone Parent Company in England

"Pantone," A. Ronald Trist's planographic printing process, will continue to be the most discussed invention during this year, or until it is tried out practically and finds its place in the printing crafts. Pantone Processes, Limited, the English parent company, has been duly registered with a share capital of £210,000. Two hundred thousand preferred ordinary shares carry a fixed dividend of ten per cent from January 1, 1927. Two hundred thousand deferred ordinary shares at £1 each were paid to Mr. Trist for his invention. The parent company acquires exclusive rights to the benefits of the inventions and processes throughout the world, except Canada, Newfoundland, and the United States and its dependencies. Thirteen Pantone process patents have been secured in Europe and Japan.

Photoengravers Neglect Their Opportunity

Photoengravers miss a rare opportunity to show their skill in design and engraving when they neglect to get out their own holiday greeting cards. They engrave beautiful cards for their customers; why not do the same for themselves? Among the cards received by this department from engravers only the following were original and deserving of notice here: President Charles A. Stinson, American Photo-Engravers' Association; Edward and Clarence Epstean, Walker Engraving Company; Harry B. Beck, Beck Engraving Company; A. J., Frank T., and J. M. Powers, Powers Engraving Company, all of New York; the Southwestern Engraving Company, Texas. The following holiday greetings were original in conception and a credit to those who issued them: Mr. and Mrs. Burton Emmett, George A. Nelson, Edmund G. Gress, Heyworth Campbell, A. J. Fehrenbach, and William Reydel, New York city; The Oswalds, Pelham Manor, New York; George P. Swain, Newark; Mr. and Mrs. Louis Flader and Mr. and Mrs. Harry Hillman, Chicago.

"Penrose's Annual" for 1927

Volume XXIX of *Penrose's Annual,* edited by William Gamble, has arrived in this country. It has always been an inspiration to photoengravers through the excellence of its illustrations, which are usually the best produced during the year by the different photomechanical methods. There is here only space to refer to some of the illustrations in the present volume. The places of honor are as usual given to the intaglio methods, invented by the late Karl Klietsch. The frontispiece in color rotagravure is by G. and G. Ponton, of Glasgow; the Rembrandt Intaglio Printing Company shows a masterpiece, and there are two good rotagravures in color by Sadag. One of the outstanding exhibits of photoengraving is of duographs. These duographs are by Joh. Enschede and Sons, of Haarlem, Holland. The beauty of simple three-color halftone printing is shown by the exhibit of W. G. Briggs & Co. The American photoengravers are represented by Brigdens, of Winnipeg, the Faithorn Company, Chicago; Gray-Ketterer & Hansen, Detroit; Powers Reproduction Corporation, Sterling Engraving Company, and the Walker Engraving Company, all of New York city; the last is a halftone made with a 400-line screen.

Etching the Metal Chromium

F. C. Cooper, Indianapolis, asks: "Your account of the long-wearing qualities of iron, copper, and other printing plates plated with chromium interests me greatly. Is there not some way to etch chromium so that photoengravers could make such plates?"

Answer.—This is just what is likely to happen: Polished copper plates chromium plated will come on the market for photoengravers' use. On these plates the photoengraver will use either cold enamel or asphalt to get the image in acid resist. The chromium plating will be etched through with hydrochloric acid, after which the deep etching in the copper base will be done with iron chlorid. The enterprising photoengraver who will be first to etch successfully chromium plated copper plates by this method will have made a most valuable contribution to photoengraving for large edition printing.

L'Illustration Noel, 1926

The Christmas number of *L'Illustration,* the French illustrated weekly, delighted every lover of the beautiful in engraving and printing. To the photoengraver in particular it is worthy of study. In it will be found reproductions of paintings, pastels, water colors, and objects like jade and miniatures that are superb in clarity and brilliancy of color. And this notwithstanding that they are zinc plates. The question that comes to mind naturally is: "Why can't we make such color reproductions in this country?" And the answer is: We can, were it not for certain reasons, among them the following: (1) Our artists, art directors, and artisans have not the exquisite artistic taste of the French. (2) We do not take the time or pains with our engraving that the French do. (3) We use the direct instead of the indirect method of making halftones for color printing. (4) The French photoengraver gets color separation in the negative; we leave it to the finisher. (5) We use standardized three-color inks so that all three-color printing is similar in appearance; the French color printer changes his inks when necessary. (6) We print halftones in color on glossy white paper with wide white margins to destroy the effect. In *L'Illustration* the color prints are inserted in appropriate printed frames, thus changing their appearance from an ordinary photoengraver's three-color proof to an art print. (7) These color prints are tipped into their frames, an idea that would be ridiculed here. (8) The use of gold and silver inks in printing some of the reproductions adds greatly to the effect. (9) The rotagravures in one and two printings are superior because of the high quality inks used.

Notes on Offset Printing

By S. H. HORGAN

Asphalt Sensitizer for Offset Plates

L. Vogel, Cincinnati, writes: "I have just returned from a visit to Germany where I saw weekly publications printed well by offset. They would not allow me into their photolith department, but I understand from the printers that they use asphalt for getting type and pictures on the zinc, and the asphalt wears best of anything. Can you give me an asphalt formula for sensitizing zinc? I am using albumin-glue now."

Answer.—To use an asphalt sensitizer you must get purified Syrian asphalt, and you will likely have to import it from Germany. Then you must use pure anhydrous benzol to be successful. You might try this formula: Dissolve 108 grains of powdered Syrian asphalt in one-fourth ounce benzol and three and one-half ounces chloroform. Add one and three-fourths ounces ether and an ounce of alcohol. Whirl this solution slowly on a grained zinc plate. If it proves brittle, add oil of lavender. It will require long printing in sunlight.

Where Halftones Began

By S. H. Horgan

WHO was first to use the principle involved in the reproduction of pictures in halftone through a screen? Where are the first dated halftones to be found? These questions are frequently asked, now that halftones are used all over the world. The writer has been requested to put on record what he knows on this subject. First, let us determine what a halftone is: A halftone reproduction may be defined as one made by photography through a transparent medium, such as glass, covered with both opaque and transparent lines, either parallel or crossing, forming transparent apertures. In order to make a halftone, the screen must be "out of focus" by separating it from the sensitized surface which is to receive the halftone image. This "out of focus" position of the screen permits dispersion and diffraction of light rays from the subject to be translated into a halftone. If the screen itself is copied out of focus, it may be placed in front of an ordinary photographic negative. The sensitive surface receives the halftone image. Intaglio, relief, or planographic methods may be used in printing.

We will now examine the claims of some of those mentioned for the honor of having produced the first halftones, as obtained from patent records: George Meisenbach, Germany, 1882, is usually acclaimed the inventor of the halftone; others say he was anticipated by Fox Talbot, England, 1852; A. J. Berchtold, France, 1855; Edward and James Bullock, England, 1865; Gen. Frederick von Egloffstein, United States, 1865; William A. Leggo, Canada, 1871. The facts are that not one of these six patents demonstrated the principle of halftone making. They introduced a gauze or net between the ordinary photographic negative and the sensitive plate, as Fox Talbot did, or they put a screen or net in contact with a positive in a diapositive camera and made a negative from both in that position, as Leggo did. A halftone can not be made by these methods, as they give no opportunity for the spreading action of light. They merely covered the picture with a network of lines, a result that is not halftone because the dots would be of the same size.



Reproduction by Leggo Patent of 1871

The cross-lined negative of this portrait was made from a positive of the portrait in contact with an uncovered cross-lined screen. The result, as in all such patents, where the screen was not "out of focus," was a network of lines giving a silhouette and not a halftone. (The photoengraver who reproduced this print improved it greatly by lightening the background.)

> DURING the past year and a half there has been quite a lot of oratory and giving of medals in honor of "the inventor of the halftone." THE INLAND PRINTER has stood calmly and peacefully by, refusing to get excited, although the facts in the case, as we have presented them from time to time, were wholly disregarded. We were quite convinced, however, that somebody was talking out of turn, but we decided to bide our time until we had searched the records and could put our fingers on dates and happenings. This has now been done; this article brings out the result. It is our contribution to the controversy. If any one has other facts, our columns are at his disposal, but he must present facts—not merely words or unsupported claims.
>
> THE EDITOR.

E. J. Wall, author of "Dictionary of Photography" and that monumental work, "The History of Color Photography," has favored the writer with abstracts of British patents showing the attempts of inventors at halftone making from its earliest beginnings. We feel satisfied that the list published below is a correct one. The list is as follows:

1852 — Fox Talbot, patent No. 565.
1855 — A. J. Berchtold, No. 426.
1865 — J. W. Swan, No. 1,791.
1865 — H. Avet, No. 2,110.
1865 — E. and J. Bullock, No. 2,954.
1866 — F. and L. T. Kossuth, No. 449.
1866 — H. Avet, No. 469.
1868 — H. de F. and A. Barret, No. 2,391.
1871 — W. A. Leggo and G. E. Desbarets, No. 1,409.
1872 — R. Faulkner, No. 700.
1872 — W. B. Woodbury, No. 3,654.
1873 — W. B. Woodbury, No. 1,954.
1874 — P. E. Placet, No. 1,807.
1879 — J. W. Swan, No. 2,969.
1880 — G. C. Bell, No. 1,637.
1882 — G. Meisenbach, No. 2,156.
1883 — R. Brown, R. W. Barnes, and J. Bell, No. 1,380.
1883 — R. Brown, R. W. Barnes, and J. Bell, No. 4,705.
1883 — H. Garside, No. 5,204.
1883 — A. Borland, No. 5,896.

The reader will find on examining these patents that until 1883 they either made a negative from a positive in close contact with a screen, like Meisenbach, or they introduced a gauze between the negative and the sensitized surface, as Fox Talbot did. By none of the above patents could a halftone be made.

The last two patents are the important ones. Here we have for the first time descriptions of the principles involved in making halftones: H. Garside, in his patent No. 5,204 of 1883, uses "Shaded lines, and two or more films of them" (as the writer explained March 2, 1880, in his method of making halftones, as later told). Garside adds: "The screen of shaded dots or lines may be replaced by one of transparent dots or lines on an opaque ground by placing the latter at an appreciable distance from the negative during printing, and *arranging the light so that it shall disperse after passing through the screen and before it reaches the negative.*" *(See his patent specifications.)*



Halftone Made in the Late Seventies

Made through an "out of focus" negative of a sheet of perforated cardboard. Negative and screen still in existence.

A. Borland's patent, No. 5,896 of 1883, is the most important of all, for it describes the use of the screen "*a little distance away*" from the sensitive plate in the camera, the true principle of halftone making universally used. Borland's specification reads: "*Producing a grain for printing surfaces by a screen in front of the sensitive plate while exposing for the negative. . . . The screen may be close to the sensitive plate or a little distance away.*"



Halftone by S. H. Horgan, February 5, 1880

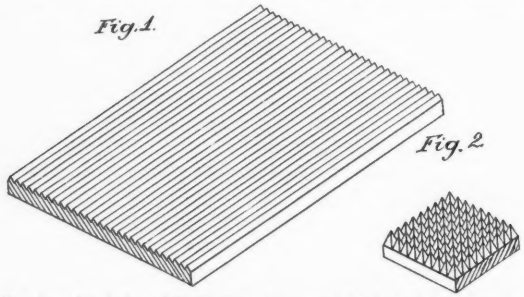
This was made through a negative of a single line screen "out of focus." Here gradation is shown in every line, as it should be in a true halftone. (The negative of the painting was made on a photoengravers' wet plate, which explains the "muddiness" in the shadows.)

While Garside and Borland had shown by their English patents the correct principles of halftone making, let us see what had previously taken place in the United States:

The writer, not knowing that others were working on this problem, recorded in his notes August 4, 1876, the thought, which he carried out in January, 1880, of using a screen with lines gradated from opacity to transparency to make halftones. On October 25, 1876, he had such a screen made for him by Edward Bierstadt of New York. Bierstadt's bill and the screen is before the writer. In the late seventies the writer made from a sheet of perforated cardboard a negative "out of focus" so that the apertures in the screen would grade from transparency to opacity, and made the crude halftone shown here. On March 4, 1880, it was shown, in the New York *Daily Graphic*, that this principle was practical. There were published halftones, on the front page of the paper, one in combination with a line drawing and another in pure halftone, called "Shantytown." The latter showed gradations of tone from pure highlights to solid shadows. During that year, 1880, the *Daily Graphic* printed halftones every month until the writer resigned from the paper. For newspaper printing only a single line screen was used, though halftones with cross-line screens were made. The method of making these halftones was described before the photographic section of the American Institute, March 2, 1880, and published in *Anthony's Bulletin* for April, 1880, pages 123 and 124, thus giving it to the world for use without any patent restrictions.

What was Fred E. Ives doing at this time, will be asked. Mr. Ives kept his experiments to himself, with assistants under heavy bonds to insure secrecy. Nothing is known except that told in his patents and lectures.

From his patent No. 245,501, dated August 9, 1881, it is found he was using elastic pads of the forms shown in his patent drawings, Fig. 1 and Fig. 2. These pads were inked up with printing ink and pressed upon a plaster cast made from a Woodbury gelatin relief. Where the plaster cast was lowest the inked dots printed a fine dot on the plaster, and where the plaster was highest the inked dots were squashed most and spread so as to give a wider dot. A line negative was then made from the plaster and sent to New York city to have a photoelectrotype made. This was not a halftone method. There was no dispersion or diffraction of light through a screen, as no screen was used. Spreading of lines or dots was done by the squashing of the inked pad, on the rubber stamp principle.



Drawings descriptive of F. E. Ives' "Improved Method of Producing Impressions in Line or Stipple From Photographic Negatives." Patent dated August 9, 1881. Mr. Ives says: "I employ printers' roller composition, or equivalent elastic material, the raised lines or dots being molded or otherwise formed in the surface of the composition in any convenient manner, of the forms shown in the exaggerated views. Figures 1 and 2 of the drawings." To use these elastic lines and points Mr. Ives made a plaster cast from a Woodbury gelatin relief and then a picture in lines or dots "by inking the lined or dotted surface with printers' ink, and then pressing the inked surface against the white photographic relief." This plaster was then used as line copy.

Of this method Mr. Ives said in his address before the fifteenth annual convention of the International Association of Photoengravers, Cincinnati, June 27, 1911 (see THE INLAND PRINTER, August, 1911, page 74): "I commenced to turn out a few plates commercially in February, 1881. It was a beautiful but complicated process. . . . I soon realized the theoretical possibility of using a screen for negative making. . . . My first sealed cross-line screen, practically identical with those used today, was made in the winter of 1885-86, and though I first used it in a copying camera with glass positives" (the mistake made by Kossuth, 1866; Leggo, 1871; Swan, 1879; Meisenbach, 1882) "it was not many months before I had it in operation exactly as it is used today."

So it may have been 1886 when Mr. Ives made his first halftones through a screen, while the writer was demonstrating, beginning March 4, 1880, six years earlier, in the New York *Daily Graphic*, how halftones could be made. The development of halftone after 1880 will be described later, the present purpose being to show where halftones began.

PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Gloss Effect Without Offset on Bond Paper

"We would appreciate any information you can give to improve our three-color letterheads by enabling us to have our inks contain a gloss and to eliminate offsetting. We use fast cylinder job presses with gas heat — and sometimes a little drier to overcome offset. We have used varnish in our inks, but still the effect of sparkling, live, real color ink does not appear as we desire. For your consideration and comparison, five or six samples of our three-color letterheads are enclosed."



Eugene St. John

Answer.— For a high gloss on bond paper, use special gloss inks, gloss red, gloss green, etc. Some inks, like bronze blue and reflex and iridescent blue, have a natural sheen. Gloss paste may be added to the inks and is more effective than varnish on bond papers when mixed with ink. By adding the blue ink to black it becomes glossy and deep. For both high gloss and coverage on bond paper without offset, special concentrated inks of the highest grade are necessary. So much of a weak ink is required to cover that offset is invited. The pressroom temperature should be around 75° F. in the day and 60° F. at night. The makeready must be thorough — extra squeeze on the solids (using cutouts on large ones), and minimum pressure on dots and fine lines. A box may be rigged up to receive the sheets as delivered from the press. The box should be just large enough to permit the sheet to float down on a cushion of air onto the pile, without scraping the sheet beneath. A small electric heater may be placed beneath the box and a reflecting gas heater is good above the box. Do not move the sheets too soon after printing, as this is a frequent cause of offset. Under these conditions the first color should be dry enough to go through the press for second color in about two hours. The second color should dry at least four hours before starting the third run, provided the second color is superimposed on the first. If the second color does not fall on the first it may be treated like the first color. For the regular finish of the bond paper you submit you will find the addition of half an ounce of cobalt drier to the pound of ink effective.

By all means use the full complement of rollers, and renew the rollers often enough to keep them in the pink of condition. This may mean more than two sets a year. When we get right down to copper rivets in presswork, the rollers are more than half of the job. The roller pressure should leave a streak two picas wide on the ink plate on the press you are using. Keep away as much as possible from absolute solids in the printing plates. Use Ben Day with a deeper tint or color to get the same effect with less ink and less chance of offset. By using the fountain, you will ink the job uniformly and with less danger of offset.

Private Watermarked Paper

"The number of concerns using bond writing paper with private watermark seems to be increasing. Maybe you can tell us how the private watermark is obtained and the cost."

Answer.— First a design is made by an artist. It must not be too fine and intricate, as there are definite limits to the fineness of a watermark. The design is sent to the paper mill and reproduced as accurately as possible with copper ribbon (about ⅛ inch wide) on end instead of flat. One edge is soldered to the wire screen which goes on the dandy roll on the paper machine. The other edge stands up in relief on the wire around the dandy roll and makes the impression in the wet mass of fiber soon to become paper. This causes the translucent watermark. A private watermark will cost from eighty to one hundred and twenty dollars, which means that the first ton (four cases) of 17 by 22 — 20 bond will cost from two to three cents per pound more than without a private watermark. After the first ton the private watermark costs nothing, so for a large user the cost of a private watermark is negligible and really nothing if the advertising value of the watermark is considered. Another way to get a private watermark is to have a zinc line plate made from the design in the negative to print in the positive on the reverse side of the sheet. White ink is used. For a limited quantity this stunt answers, but for a large quantity the dandy roll watermark is more economical because the more paper used after the first ton the less the watermark costs. The watermark may be localized; and probably the best position, all things considered, is in the center of an 8½ by 11 sheet or whatever other size the large sheet is finally cut into. Of course, the private watermark is mostly used on bond papers, but it may be had on other papers (which carry watermarks) as well. Since your story in picture leaves nothing untold and paper is a part of the picture, you may as well make the most of the paper, and advertise your own business instead of the papermaker's when you send out printed matter.

Printing on Duck and Drill

"I am considering going into the manufacturing of carpenter and grocer aprons, made from heavy duck and drill. Kindly advise just what kind of printing press is usually used for this work. Can I use a job cylinder press? Has a cylinder press guides suitable for this work? What kind of type is generally used — wood, metal, or rubber? What kind of ink is best suited for printing cloth?"

Answer.— Duck and drill in rectangular sheets may be printed on any flat-bed press. Job ink for the type of press selected will answer. Brass type or nickeled electros will stand the wear better than wood or rubber.

Neat Effect With Varnish Over Black

"We would greatly appreciate your telling us how the attached sample of printing was done. We are under the impression that the printing was probably done under a hot die embossing process. However, the results that we have obtained from such a procedure do not have the gloss that this sample appears to have."

Answer.— First the antique finish paper was smashed with a hot plate on a platen press; next the plate (cut of building) was printed on the ironed space with gloss or cover black ink. The press was then washed up and after the black ink had set, the same plate was used (without touching makeready or guides) to print gloss paste over the gloss black.

No Makeready Electrotypes

The following inquiry is from Tokyo, Japan:

"I am son of printer in Japan and I have read THE INLAND PRINTER for some years; during this time I have gained much knowledge. I thank THE INLAND PRINTER. And now I hope to set up an apparatus for no makeready electrotype plate. I would like to have you give me information, by mail to my address or in the paper, on the following: (1) How many are kinds of this apparatus? (2) How to treat with these processes? (3) These price?"

Answer.— I am sending you the address of a concern which furnishes equipment for making precision electrotypes. These may be used for printing certain work as on cartons, boxes, etc., without makeready, but I must warn you against the sincere enthusiasm of inventors and your own unwarranted expectations. No makeready electros for quality printing are an impossibility so long as this sublunary world is subject to the law of physics under which a sharp point or edge will sink deeper into a yielding substance than a blunt point or edge under one and the same pressure.

Over-Size Form and Sheet on Old Press

"We have an old single-revolution newspaper press which prints four pages at a time. We have been using six columns of the thirteen-em width and want to change to seven columns twelve ems if we can get it on this press. Our press bed measures thirty-three inches from front to back, and the impression part of the cylinder measures twenty-nine and one-half inches from the ends of the grippers. By using chases which hold two pages in each with a half-inch bar between pages we can make the measurement of the type just twenty-nine and one-half inches from front to back of press bed. This will give us only a half-inch gutter, of course, but if this is too narrow we can use thinner column rules and use reglet along the center bar to widen it a pica. So far as we can see this will permit us to print the seven-column paper on this press, but we fear there might be some difficulty which we have not seen which would arise after we have our new chases, liners, and other equipment."

Answer.— Not knowing the various dimensions of this press we suggest that you write the manufacturer, who can tell you by return post, or test it yourself. You won't need a solid form. Lock up a border at the two sides of your proposed enlarged newspaper form. Then get some of the larger sheets of paper you purpose using, or if not available, paste smaller sheets together to make the larger size sheet. Watch out for the gripper bite. Reset the guides and feed the larger sheets to determine if the press will deliver the sheet, print the wider form without slur, and if the last form roller will reverse without touching the edge of the wider form.

[The above answer applies to several similar queries regarding the changing from a six to a seven column page, and on account of limited space it has been found necessary to incorporate all such queries in one answer. We trust this will be satisfactory to our many readers.]

Wrinkle at the Rear End of Sheet

"I am sending you herewith a sheet of a job on which I had considerable trouble with a wrinkle at the back end of sheet. In fact, I was never able to get rid of it. I would like to have your advice as to how to get rid of a wrinkle on a job of this kind. The stock was unseasoned, the pressroom had no humidifier, but the cylinder press was properly tuned. I contend that the borders running parallel to the bearers are responsible for drawing the sheet in, causing it to wrinkle on the back border, rather than air under the sheet causing the wrinkle. Am I right? I would like to ask your opinion also as to the possibility of getting a *perfect* register on colorwork on a 25 by 38 or a 28 by 42 sheet when unseasoned stock is used and the humidity and temperature are not controlled. The stock is usually wavy around the edge from shrinking or expanding while stacked."

Answer.—The most common cause of wrinkles at the rear end of the sheet is a border not absolutely level and type high, and until this inaccuracy is corrected all other adjustments and makeshifts are powerless to remove the wrinkle. After getting the border level and type high, if all the wrinkles have not disappeared, glue a strip of cardboard on the drawsheet in the margin opposite the wrinkle and parallel to the border. Printing in register under conditions outlined near the close of your letter is not pleasant work, but is daily attempted by thousands with varying degrees of success or grief. If the paper seasons somewhat in the pressroom and the humidity and temperature do not greatly change during the job, one may get by, but everlasting care and vigilance are necessary.

Heavy Form on Platen Press

"We have just completed a job which is very unsatisfactory to us, and we are going to run it over; but before putting it through the plant again we are sending you samples and desire information as to the ink. What is wrong with the green ink on the front page or cover, and what is wrong with the black ink on the inside? This was run on a 12 by 18 automatic jobber, using fast black and green inks. On the inside black run the work does not look as clear as it should. We have a copy of the tank in center of the sheet printed on another folder, and this is exceedingly clear. We are at a loss to know what the trouble is. Please send us information how to make up halftones on this press and get results."

Answer.—The inks are satisfactory, but this sort of form requires a thorough makeready. We suggest you get the manual of platen presswork for sale by The Inland Printer Company. The slur across the lower part of the inside black print is caused from platen not being parallel to form. Throw the platen forward with upper impression screws. The forms would look better and may be more easily printed if No. 1 enamel book rather than dull coated is used with these halftones.

Summer Rollers Useless Now

"I tried to ink up a platen press recently to run the enclosed letterhead. First I got on wrong shade of red and washed it off with gasoline. Letting the rollers dry about half an hour I again inked up and this time the rollers would not take the ink. Instead, ink would pull from rollers to the disk. I heated the disk and let the rollers warm up more, also used kerosene, but still the rollers would not ink (they did at the first inking); so after trying various inks I finally put on poster red and the rollers took that, so run the job with the result as shown here. I would like to know why the ink worked this way, as it was something new to me."

Answer.— It appears that your summer rollers have outlived their usefulness. They have become horny and have lost their tack. October is the month to change to lively winter rollers with good tack and resiliency. Put these on the press and the mysterious trouble is gone.

HOW TO DO IT

A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

Selling Printing

Last month, January, we printed two charts, one a self-analysis chart (No. 1) and the other a chart of monthly progress (No. 2). The self-analysis chart will form the basis of this study course. On this chart are five main divisions: *Personality, Experience, Analysis, Plan, Advertising.*



Roger Wood

Some of our readers will no doubt be impatient and want to read about analysis, plan, and advertising first. However, let us remind them that it is the minor details, the seemingly insignificant things, that often distinguish between failure and success.

A child must master addition, subtraction, multiplication, and division before advancing to higher mathematics. Therefore it will be best for all of us if we start at the very beginning with Personality and follow through in proper sequence.

Personality

How would you define it? When we say a salesman has personality, we mean he has poise, self-confidence, is friendly, and above all he is observant and has the ability to *listen* as well as talk. Of course, a salesman to sell printing must know printing, what it is for and what it will do; otherwise he is not a salesman, he is an order taker.

Some salesmen — if you'll excuse us for being a bit preachy — are not *observant* and are not good *listeners.* They are so eager to talk about the thoughts and ideas in their minds that they do not try to absorb and remember what the other fellow is talking about.

It is mighty good practice for all of us to cultivate poise, to learn to relax while the other fellow is talking. Indeed, the supersalesman has the faculty of asking intelligent questions and getting his "prospect" to talk while he *listens;* that is what makes him a supersalesman.

Successful salesmanship (and advertising) depends on getting the other fellow's viewpoint and on understanding the other fellow's problems. This requires the ability to listen and the faculty of observation.

Jot down these points in your notebook:

(1) Learn to *listen* as well as to talk.

(2) Develop your powers of observation.

(3) Increase your vocabulary by learning the definition of just one new word each day.

(4) Practice the art of getting the other fellow to talk.

(5) Find out what the other fellow likes to talk about and get him to talk about it.

(6) It is far more important to hunt for the truth — facts — than to make your point in an argument.

APPEARANCE.—There are three divisions under personality: appearance, energy, and approach. We need not give much space to the first division, appearance, because nearly every salesman realizes the advantages of putting up a "good front." However, there are a lot of men who sell printing who work part time inside and part time outside, and as a result are apt to be a bit careless with their personal appearance. All things being equal, a well groomed, neat appearing salesman has a far better chance of getting an interview than a salesman who is inclined to be neglectful of his personal appearance. People are prone to judge by appearances. There is a whale of a lot of truth in the old and familiar saying, "The first impression is a lasting one."

Of course, appearance isn't everything. It must be backed with energy and assurance that you know what you are trying to sell. But the point we are trying to make is that there are far too many men trying to sell printing today who are a bit careless about their personal appearance. Then, too, there is the other extreme, the fellow who dresses "dudish" or flashy — he is just as repellent as the chap who wears soiled linen. It is a matter of common sense that the salesman who presents a neat appearance — is freshly shaved, has his clothes brushed and pressed, clean linen, unfrayed tie, polished shoes, and, above all, is minus a trick mustache — will inspire confidence in himself and in his firm.

When you are calling on a prospect, don't smoke, even if he does. You are making a business call and not a social visit. Even in this day and age, smoking is offensive to some people, and you can't afford to let personal habits queer your chances of securing new accounts.

It doesn't make a bit of difference how well you know your prospect — don't smoke when making a business call.

This point is a whole lot more important than the average salesman thinks. If you doubt it, just ask a few buyers whom you know well enough and whose opinions you respect.

For your notebook:

(1) Improve your personal appearance if necessary.

(2) Practice a little self-control with regard to your personal habits, such as smoking, loud talking, etc.

Actual Practice

What ten lines of business did you select last month? Did you go over them three times? Did you make a file for the finished plans or outlines?

This is the easiest way to develop creative ideas that will result in printing orders. All the words we might write — all any one else might write — on the subject of selling printing will be of no avail to you unless you really try to put your ideas into actual practice. No one but yourself can help you.

These articles can bring you new viewpoints about old ideas — there is nothing new under the sun. But it is up to you to learn to "walk alone." Remember to take one line of business each day. Think about that business. Figure out in your mind

what you'd do if you were the owner of that business. How would you use printing to advertise your business?

Don't make too much of a job of it. This practice, if it is new to you, is like taking muscular exercise. If you start working out too many details at the beginning, you'll soon tire and give up.

If you selected ten different lines of business last month and followed the plan suggested, then take ten more lines this month and go over them three times. Later, as we get along in this series, we will select various lines of business and work out plans for increasing that business with the use of printing.

Before we do this, it would be well for you to make a start alone — as outlined last month. Two heads are better than one, if you will make the start alone and then later, when we print outlines of sales promotion for various lines of business, you will be better able to understand and perhaps improve on some of our suggestions.

What Is Advertising?

The history of advertising goes back to the earliest days of civilization. The development of advertising has been as rapid as the educational development of people in the understanding of reading and writing.

The greatest educational development of our present civilization has been made in the past quarter of a century; and so, too, the greatest development of advertising has been made in the past twenty-five years.

While it is true that the advertising of today is more or less of an evolution, it has been the subject of scientific study involving much detailed research.

The study of advertising covers such subjects as art, copy writing, printing, merchandising, habits, reactions and behavior of people, mediums and their circulation, economics of business, and finance.

Far too many people think of advertising as a matter of clever workmanship — copy writing — when in reality this is only one-tenth part of advertising.

The power and influence of advertising are so great that they affect, in some degree, every avenue of human endeavor. Because advertising does exert such a broad influence, it is not easy to define its many functions or principles.

Advertising is not an economic loss — it is not an expense. When rightly used, it reduces selling expense because it increases the volume of sales.

It has been proved over a number of years by thousands of diversified lines of business that advertising pays — whether it is the advertising of a product, a service, or a commodity. Advertising can and does pay the printer who uses it properly.

Printer advertising is profitable because it creates prestige and good will, while at the same time it does produce business.

In order for any business to be successful, there must be repeat orders; in merchandising this is called "turnover."

To use advertising profitably, the advertiser must have merit back of his merchandise, service, or commodities. Advertising may get the first order, but merit (satisfaction) alone can bring repeat business.

For the printer to use advertising successfully he must first be able to produce good work. Advertising will not work miracles. Unless each and every job the printer produces gives satisfaction to the buyer, the printer will be money ahead to leave advertising alone.

On the other hand, if a printer can do "above the average" printing, then he should consider advertising seriously. It is to those printers who can produce a superior quality of workmanship that we quote the following bit of decidedly pertinent and extraordinarily terse advertising wisdom from one of the greatest merchandising geniuses of all times, John Wanamaker:

> If there is one enterprise on earth that the quitter should leave alone, it is advertising. Advertising does not jerk — it pulls. It begins gently at first, but the pull is steady. It increases day by day, year by year, until it exerts an irresistible power.

Advertising must be backed with merit. If the quality of your workmanship is such that you can safely hold the business that advertising brings — then advertise. If not, *don't.*

Advertising is slow to get under way — though "the pull is steady" after it starts. Don't start to advertise unless you can keep at it continuously.

Brief Articles

From time to time in this department — when our space permits — we will have brief articles on the subject of advertising and selling printing by men who are recognized authorities.

We have on hand now about thirty articles especially written for this department. These articles are from men who have been conspicuously successful as owners of printing plants, as salesmen of creative printing, as the directors of merchandising and plan departments or service departments associated with printing organizations, and as advertising managers of paper mills or as paper jobbers.

These articles are written especially for our readers; they are not "paid" articles but are contributed with the one idea of being inspirational and helpful to you. During the next three years we expect to give you articles from "The Ten Foremost Merchandising Men" associated with the printing industry, "The Ten Men Who Are Doing the Most for the Printing Industry," and from "The Ten Foremost Printers in the United States and Canada." Our readers are also invited to contribute brief articles on the subject of selling printing, etc.

Articles from printers in other countries will be especially welcome. Please send them in English if possible; of course, we can have them translated if necessary.

Readers: When you find some article that is valuable to you, won't you write a word of appreciation to the author in care of this department? These men who are giving you their time, their best thought, and the benefit of their experience will appreciate a word from you . . . even a post card will show them you are interested.

Printers' Own Advertising

WHAT EVERY PRINTER SHOULD KNOW ABOUT ADVERTISING

What Is Advertising?
February, 1927

Purpose of Printers' Own Advertising
March, 1927

How Much a Printer Should Spend for Advertising
April, 1927

Printers' Own Mailing List
May, 1927

Effective Forms of Printers' Advertising
June, 1927

How a Large Printer Should Advertise
July, 1927

How a Small Printer Can Advertise
August, 1927

How to Get the Most Out of Your Advertising
September, 1927

The Kind of Copy a Printer Should Use
October, 1927

Can Advertising Take the Place of Printer Salesmen?
November, 1927

Ten Rules to Follow
December, 1927

Summary
January, 1928

Trying to Beat the Game

(Especially written for this department)

By Harry A. Earnshaw
Vice-president, Young & McCallister, Los Angeles

Editor's Note: A sport writer for a metropolitan daily has a right to pick an "All American Eleven" though he may not be a star football player himself. With this thought in mind we attempted to secure articles from *the ten foremost merchandising counselors* in the printing industry. Here is an article from one of the ten; watch for the other nine. Thank you, Mr. Earnshaw.

In one of the principal cities of America recently, a firm of expert accountants on their own initiative made a survey of the operations and books of 254 printing concerns. The survey showed that 224 of these plants were insolvent; or, more accurately speaking, that their combined current assets were less than their combined current liabilities.

Only thirty printers showed a profit, and that profit was only nine and one-fourth per cent of their cost.

In these thirty plants, the real profit was practically made by only five, their percentage being 16.3 per cent on cost. The combined assets of these five printers were more than six times their combined current liabilities.

Practically speaking, this survey shows that out of 254 printers, only five can be called successful; the other 249 printers are either swapping dollars or heading for bankruptcy.

The proof that these figures are not theoretical but are significant of actual conditions is shown by the fact that in the same city in which this survey was made, an average of three plants *a week* go out of business.

The average printer fails. He fails because he lacks intelligence and courage; because he is simply a mechanic trying to wear a white collar that doesn't fit him. These are harsh words, but they are deserved.

I have used the above figures to preface these remarks because I think they point to the reason why real progress in the printing business is being made by only a relatively small number of concerns. The concerns that are making the most notable strides are those with complete staffs of merchandising and service executives, with art, copy, and layout departments.

This necessary equipment for success is beyond the reach of the average printer for the simple reason that it costs money, and as long as a printer sells his product for less than it costs him, he has small prospects of building up an organization such as is necessary for success today.

The average printer is like putty in the hands of the average buyer. I hold that advertising printing should not be bought by the purchasing agent. It should not be bought on "bids." It should be prepared with intelligence and sold on its merits. A printer should stand up on his hind legs and demand a profit for his services.

Printing actually costs the public more under the present chaotic conditions than it would if printers had guts. The continual losses through bankruptcy of printers are a tax upon the public. The huge sums which printers pay to equipment houses and paper houses for interest are a tax upon the public. The multiplicity of plants, most of them inefficient and showing less than fifty per cent productive time, is a tax upon the public. Any man who does not believe these things is the kind of man who thinks that the annual loss from fire in the United States, amounting to one-half billion dollars, comes out of the insurance companies!

There are still too many buyers and sellers in the business world who are trying to beat the game. The game can not be beaten. No case is on record where any one ever has beaten it. The printer who offers his services for fifty per cent less than those of an intelligent competitor is kidding only himself. He may represent to the buyer that he is able to make a low price on account of large volume or low overhead, but there are few buyers today who do not in their hearts know that this is bunk. Repeated surveys of the printing industry have shown that the costs between various plants, large and small alike, actually vary less than ten per cent.

The use of printing as an aid in selling is growing by leaps and bounds. The subject of direct advertising is today receiving more study, attention, and discussion than ever before in the history of merchandising. This new factor in economics is being studied not only by advertising men but by sales managers and other corporation executives. Sometimes it would almost seem that everyone in the wide world has discovered the real value and worth of printing except the printer himself. When will the printer wake up? When will he revolt and rise up to throw off the stigma under which he now rests? In the mind of the average purchasing agent a printer is the lowest form of human life, lower than a book agent or a portrait salesman. The buyer is not to blame for this conception; the printer has brought it about.

There is but one way in which the printer can win back his self respect, and that is through asserting his independence and exacting a profit upon his investment and his labors. It is not enough for a printer to simulate the attitude of his more successful competitors. It is useless to send out house-organs, blotters, and other advertising emphasizing "service" where no service can be given; it is talk in generalities about advertising and selling without the equipment of brains and material to back it up.

The first step for the printer who wants to get ahead is to get full cost plus a generous profit for his work. The second step is to perfect his organization so that he combines with his skill in the graphic arts a skill in advertising and selling. To the public he should talk less about the mechanics of printing and more about the economics of business. With the public, printing is not an end but merely a means.

The problem is, you might say, circular. A printer who gives service can make more money. And if he will make more money he can give more service. There is no other way to beat the game.

And, in conclusion, looking at the matter from the standpoint of the buying public, a good printer, one who makes a profit on everything he does, is the best and cheapest printer in the long or short run. The buyer who tries to beat the game will get the worst of it as surely as night follows day.

Sometimes a word of appreciation or even criticism will spur us on to greater efforts. If you are interested in this department, won't you take the bother to write us a few words on a post card this month? You don't need to sign your name unless you want to — just a word or two so we may know how many readers we have this month. *Please.*

How to Do It Department,
The Inland Printer,
632 Sherman Street,
Chicago, Illinois.

Thank God every morning when you get up that you have something to do that day which must be done, whether you like it or not. Being forced to work, forced to do your best, will breed in you temperance and self-control, diligence and strength of will, cheerfulness and content, and a hundred virtues which the idle never know.— *Charles Kingsley.*

The Science of Imposition

Part VI.— By JOHN REED

Copyright, 1927, by John Reed.

A DESCRIPTION of operations in wire-stitched books is unnecessary because such work may be examined readily by any one interested; but of sewed books, bound in cloth or leather cases, no adequate knowledge of binding operations can be acquired by dismembering. Margins of sewed books are not regulated by the same variations which occur in wire-stitched works. Sewed books have either square or convex backbones or spines. The margins of flat opening, square backbone book signatures are determined in the manner described in the first of this series, and, signatures being continuous, layouts are the same throughout the work unless folded other than in single forms. In books which are tight bound or have the convex backbone, consideration is accorded the visible page, back margins being greater than in flat opening works.

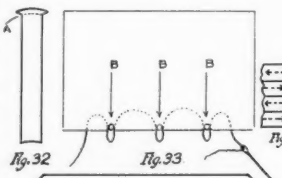


Fig. 32 Fig. 33

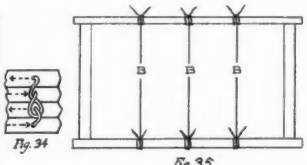


Fig. 34 Fig. 35

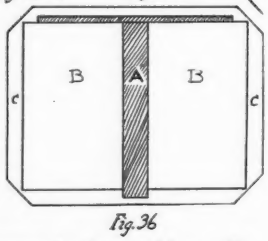


Fig. 36

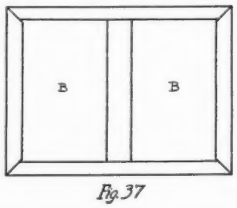


Fig. 37

Fig. 32 represents a plane view of the top of a book of the tight-bound class which is ready for casing-in or inserting in covers. Producing the convex backbone is called rounding and backing and is done at one operation by machinery. By hand the convex backbone can be formed by placing the front edge of a bound and trimmed book against any suitable cylindrical object, such as a steam pipe, and shaping the front and the backbone of the book to such an arc. In this condition the book may be locked in a carpenter's vise and the fan-shaped contour of the backbone produced by tapping lightly from center of backbone to either side with a shoemaker's hammer. From edge of backbone to dotted arc, A, is the distance the type pages must be advanced in form.

Fig. 33 is a plane view of a signature illustrating the course of the needle in sewing by hand. The cross sections, B (signifying head, breast, and foot bands or cords), in connection with the kettle stitch, Fig. 34, bind the signatures. The needle travels, alternately, from left to right and right to left, and enters each succeeding signature at a point immediately above where it leaves the signature last finished. The indentions in signatures to receive the cords, B, are made in the "gathered" book, secured in a vise, with a back saw.

Fig. 34 is a mutilated sketch of the ends of four signatures to illustrate the course of thread to form the kettle stitch, thread being drawn taut as it leaves each signature.

Fig. 35, which may be constructed with printer's wood furniture and secured to a table, constitutes with needle and thread all the equipment required to sew a most elaborate edition. Equally simple is the equipment for casemaking, illustrated in Fig. 36, and including everything but glue pot, knife, and straight-edge. A is the case gage, the vertical member of which is the same width as thickness of book; the boards to which cover material is secured are marked as B; C is cloth or leather binding. After the boards are glued to the cover material the case gage is removed and the top and bottom extensions are folded over and glued to boards; next, front extensions are folded and glued in like manner, and a strip of manila board pasted on the inside of backbone for stiffening; the finished case (Fig. 37) results. The book, first being supplied with head and foot bands, is secured in cover by pasting first and last fly sheets to boards (B, Fig. 36), the frayed ends of cords (B, Fig. 33) being secured between sheets and boards. Decorative end sheets are secured to inside of front and back covers.

Bookbinding is an ancient art, practiced long before the advent of movable types, and is so closely related to imposition as to warrant this brief explanation of operations by hand, particularly when it is considered that with all the machinery known to modern bindery practice the masterpieces of medieval craftsmen are seldom surpassed, if at all, in corroboration of which attention is directed to an article published in THE INLAND PRINTER some years ago, which stated that there is, in the British Museum, one of the most perfect specimens

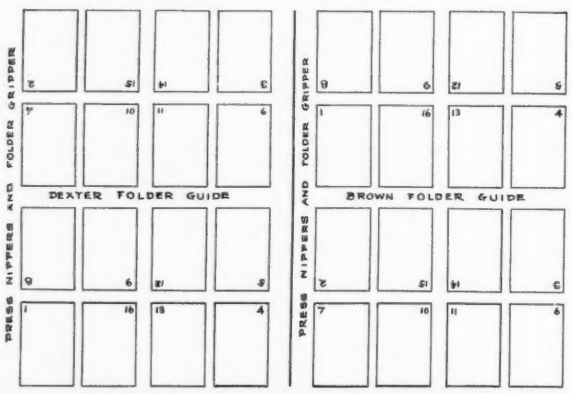


FIG. 38.— Sixteen-page layouts for Dexter and Brown folders showing wherein they differ. Page 1 enters Brown folder first and Dexter folder last.

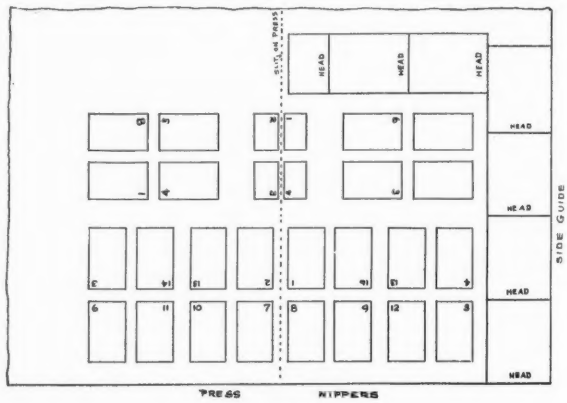


FIG. 39.— Multi-form.

of bookbinding and leather tooling in existence attributed to the skill of Bridget, patron saint of Ireland (A. D. 453-523). The article was written by Thomas Fogarty, the eminent American illustrator, and about the time of its publication the daily press frequently mentioned the achievements in this art of one of Chicago's prominent society women, Mrs. Hobart Chatfield-Chatfield Taylor. The art of bookbinding in its many branches has always engaged the attention of people of taste.

FOLDING MACHINES.— Folding machines were introduced to increase the output in the binderies, no claim ever having been made that quality of hand folding is surpassed. The principal knowledge a stoneman should acquire regarding folding machines is the relation of their guides to press guides. To illustrate, a sheet for a work and turn form is fed to three guides on a cylinder press — the "nipper" guides and right and left hand side guides to allow for possible variations in the dimensions of the sheets as stock comes from the mill. By feeding thus, changing press side guides from left to right or vice versa when the sheet is turned for backing up, the same edge of the stock is presented to either right or left hand side guide; thus variations in the dimensions of the stock occur away from the guide edges, both nipper and side, and such variation will in no way interfere with the operations that follow.

As the sheet leaves the press after backing up it is slit by a press mechanism, not necessarily in the center of the sheet, but in the center of the printed surface, and this slit edge is the guide edge on all folders, work and turn forms being considered. That half of the sheet which is last fed to the side guide on the press is always uniform, the variation in dimensions occurring in the half of the sheet away from the side guide, but as the folder guide edge is identical upon both halves of the sheet, variations in dimensions do not conflict with the folding operations and disappear in the trim. The diagram, Fig. 38, illustrates the principle. There is a distinction between the terms which designate the guides upon folder and press. For instance, "guide" on a folder refers to that edge of sheet which enters the feed rollers of the folder first, while "nippers" means the edge of the sheet which enters the press first. There is no "nipper" edge on the folder. What serves a similar purpose on a folder as the side guide on a press is called the folder "gripper."

The products of the Dexter Folder Company being best known to the writer, it is with Dexter machines that this description has to do, though the principle applies to all standard folders. Hand feeding a sheet to a folder does not require the same care accorded a like operation on a press because the folder registers the sheet automatically before the first fold is made, this accounting for the high speed at which a folder operates. When a sheet enters the feed rollers it rests upon tapes which are in continuous motion, forcing the guide edge of the sheet into register, while the gripper edge of the sheet is first pushed a slight distance by the gripper, the gripper jaws close and draw the sheet back into side register, the guide edge being kept in perfect register by the tapes during the time the gripper functions. The different makes of folding machines perform the same service, the mode of operation differing and frequently requiring different layouts, as that illustrated on Fig. 38. When a form is run sheetwise on the press, i. e., the inner and outer sides of the sheet printed separately, the "nipper" guide on the press becomes the folder guide and the "side" guide on the press the folder "gripper."

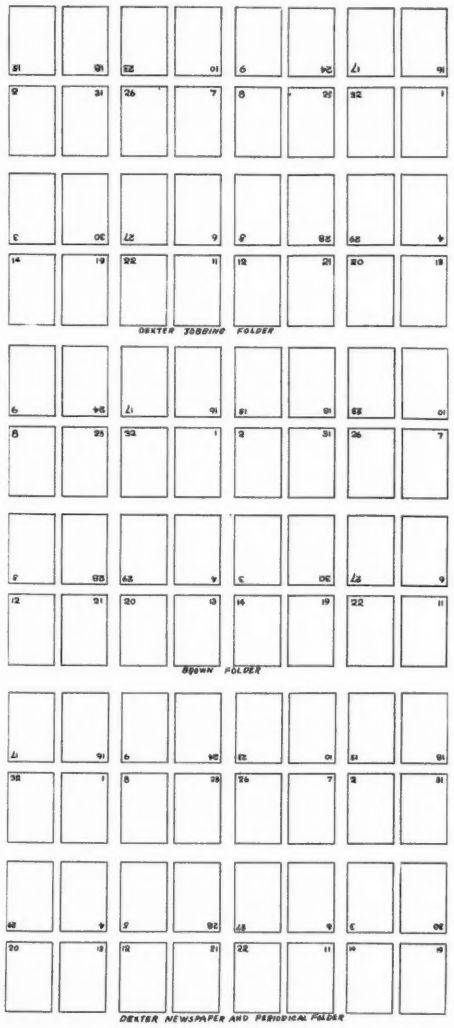


FIG. 40.— Illustrating sheets printed from layouts for three entirely different types of folders. Folder guide edges on each are always at slit on press (center, across narrow way of sheet).

These differences in press and folder guides should be studied carefully, their importance being paramount; see the illustration in the multiform, Fig. 39.

In this form, which is a work and turn form, there is a four-page envelope stuffer, an eight-page circular, and a sixteen-page circular, to be folded separately. Four letterheads are imposed near the side guide and two away from the nipper guides, a statement being dropped in at the center of the form as a filler. When the sheet is backed up or perfected it will bear two copies each of the envelope stuffer and the circulars, and six letterheads and one statement on either side of the sheet, making twelve and two, respectively, of these units, blank on reverse side. The slit edges of the sheets are presented to the paper cutter gage and the row of four letterheads cut off. The nipper edge is next presented to the cutter gage and the back rows of two letterheads and one statement cut off. The circulars and envelope stuffers are then divided on the cutter and are ready for folding. Note that all five jobs are imposed so that their edges are parallel to the press guides, cutter gage, and folder guides. The irregular edges of the sheet away from the press are exaggerated to illustrate that any shape sheet may be used so long as two edges are straight and at right angles.

Margins at the folder guides may be any width as long as the distance from the folding centers to the edges are the same. The form need not center on sheet but must be parallel to the folder guides.

Fig. 40 illustrates sheets printed from work and turn forms of thirty-two pages, each layout being decidedly different and adapted to the operations of different types of folding machines, yet the finished product of each is identical. Attention is directed particularly to the Dexter newspaper and periodical folder layout, which is a left-hand fold of four right angles. Dummies for left-hand layouts are folded similarly to the right-hand method, but differing in two particulars. The sheet

is placed upon the table with the edge of the greatest dimension to edge of table nearest operator. With the left hand turn the left half of the sheet over to right and fold in exact center. A four-page circular results, with heads toward your edge of the table, page 1 facing downward, page 4 upward. Make a left-hand quarter twist toward your edge of the table, fold in the center, and an eight-page circular results, page 1 facing downward, with heads toward you; make left-hand twist toward you, another center fold, and a sixteen-page circular results, page 1 facing downward, heads toward you; make final left-hand quarter twist toward you, fold in center, and a thirty-two-page circular results, page 1 always facing downward, and heads toward your edge of the table. This layout is standard in publication establishments using standard machinery. All left-hand folds are made as above, and should further impress the student stoneman with the utility of this system of dummy folding and its superiority to memorizing layouts.

Combination, parallel, two or more forms at one impression, and some of the unusual and "scientific" stunts for simplifying operations on long runs will next be discussed; two and more colors, or split-color forms on "black" presses, etc., which, with tables of layouts, to appear later, will cover folded work sufficiently. Next will be treated the stoneman's position in these important industries: Paper box or carton making, envelope manufacture, and multicolor label printing, the work in this latter field being more beautiful than in nearly any other branch of letterpress color printing and requiring special imposition training quite unknown in general printing plants.

Patronize Your Neighborhood Printer

By John J. Fisher

MOST metropolitan and suburban districts have their producers of printing, but these business firms are not always sought out by their neighboring townsmen in the manner which they deserve. That feeling called community spirit, which makes for a larger local industrial development, therefore becomes singularly stunted as a result through out-of-town competition. Here is a subject now troubling many firms, always the cause of much thought as to devising ways and means of correcting practices which divert trade from their doors.

"Patronize Your Neighborhood Printer" should be the slogan for boards of trade in every progressive locality to adhere to, in order that a feeling of loyalty and good fellowship may prevail—in order that users of printing shall not disregard this rule of fair play which is elemental in the development of every city and town. Is it not just, therefore, that a dollar originating in a certain town, at least be partly spent within its borders? This, of course, should likewise be true of phases of industry other than printing, in order that the value for value element be properly lived up to.

The amount of printed matter manufactured in any locality is a contributing factor to the advantage and prestige of that particular place, no matter what its size. To preserve a certain unity of thought and effort toward the increase of settlement growth, the pull-together spirit must exist among business firms.

Distant printing concerns contribute nothing to a community other than their own, while local firms are always taxpayers having a real interest in the place where they are located.

When, therefore, individuals or firms send their orders for printing beyond the borders of their own town, they contribute somewhat of an injury to the home printing industry, that, perhaps, has thousands of dollars invested in plants, locations, etc. There is no apparent reason why it should not have recognition. Moreover, a lack of home patronage contributes a certain loss to the wage-earners, who live and spend their money nearby. For the most part there is no real economy in this exportation of money to distant places for the payment of goods which can as well be produced at home. Furthermore, it is a sound belief that every community should be self-supporting to the extent that home industries get preference over distant ones. Every dollar diverted from local trade channels represents a distinct loss. Somehow its ill effects are felt more or less by every one who cherishes community progress.

The following is an example of many such incidents daily taking place throughout the country, leaving many deserving printers among the struggling class:

A certain small city in Massachusetts recently observed its three-hundredth anniversary. The place is rich in historical lore, having sent, in earlier years, three of its most worthy sons to the presidential chair. These men were all notable in revolutionary days. The three-hundredth anniversary was a monster affair, causing the expenditure of much money and a week of gala enthusiasm. Fifteen thousand dollars was spent for printing. The most elaborate specimens, costing nearly five thousand dollars, were produced by men who lived and carried on their business in a distant state. When this appalling truth came to the attention of local printers (of whom there are six) there was general disappointment.

The committee on advertising and printing, upon being asked for an explanation, assumed an air of indifference, or placed the blame upon others, who assumed the air of "What difference does it make, anyway?" The local men, after entering their protests, forgot the matter, and, like good sportsmen, entered into the spirit of the occasion. But they were, none the less, the losers. Boards of trade in every town should see that practices of this kind do not continue.

What About the Price?

You want success in business, but are you willing to pay the price for it? How much discouragement can you stand? How much bruising can you take? How long can you hang on in the face of obstacles? Have you the grit to do what others have failed to do? Have you the nerve to attempt things that the average man would never dream of tackling? Have you the necessary persistence to keep on trying after repeated failures?

Can you cut out luxuries? Can you do without things that others consider necessities? Can you go up against skepticism, ridicule, friendly advice to quit, without flinching? Can you keep your mind steadily on the single object you are pursuing, resisting all temptation to divide your attention? Have you the patience to plan all the work you attempt; the energy to wade through masses of detail, the accuracy to overlook no point, however small, in planning and executing? Are you strong on the finish as well as quick on the start? Success is sold on the open market. You can buy it — I can buy it — any man can buy it who will pay the price.— *Blackford.*

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

Fifty Years Ago and Now

To the Editor: PITTSBURGH.

"I take my pen in hand to write you these few lines" to tell you I read your journal and love the pictures; also that I am celebrating my fiftieth anniversary in the printing business within three blocks of where I first saw the light of day. My firm name is McMahon Brothers, but my brother died thirty-three years ago.

I never had, nor wanted to have, a large plant — just a little, contented job office, to make production for myself and for those who needed my service. I have gotten production without a burden to any one and can not recall the necessity of ever dismissing an employee. Some have left me because they knew they were not producing, and some to better their condition. My rule always was never to allow an order to be entered which might give worry to me or to those who did the work. I have had a lot of pleasure in the work, made as much money as I should; more might have spoiled me. A consolation, our old customers continued with us; one in particular whom we never saw has been on our books regularly for thirty-eight years.

Now I can review some of the big printers who came and passed on in my very neighborhood during the last fifty years — making a good study for caution.

The Pittsburgh directory of 1877 shows the names of three other printing firms along with ours which also appear today; but those other three are only names, while in our case the founder and writer was on the job the half century.

From the printing business I have been permitted to eat regularly and from its labor and profits to keep my credit clean. My vacations were a regular habit all through life, once or twice each year, so that I have visited every country on the globe, crossing the Atlantic and Pacific oceans forty-eight times, and this from the printing business and my savings.

I would not have you believe that I had rich relatives, had fat work or sinecures; just ordinary competitive job printing with faithful service counted. I was always careful in selecting those who would work for and with me and gave to them the proper care and consideration; else how could I have taken ten vacations during the year 1926 with one of a duration of two months?

This object lesson may have some inspiration for the young or middle-aged printer who is not able to discount his bills nor enjoy the fruits of his labor.

Many things have changed during my fifty years of experience in the printing game; many more will follow. Others may have enjoyed some of the good things which I have had in the trade, but none more fully.

I am closing this letter with pen still in hand, for I recall that fifty years ago we had many sturdy, good men in our country without education who would have been happy to be able to say that "I take my pen in hand to write you these few lines." M. J. MCMAHON.

Who Invented Gas Burners?

To the Editor: NEW YORK CITY.

The letter of Mr. Brandis, of Cleveland, as to his inventing gas burners for printing presses in 1907, reminds me that Mr. Eyler, superintendent of J. H. McFarland's printery, in Harrisburg, invented and patented one in 1905. Also that they were used in New York city in several plants between 1880 and 1885. Also that one James Hinchcliff built some in England, and sold the patent, dated June 5, 1872, to R. Hoe & Co.

I am going to write to the ghost of old man Noah and find out if he used any in the Ark!

Joking aside, I think Jere Knapp, of Chicago, deserves the most credit for introducing these, as he placed them on the moving carriage, pushed their sale and got printers to recognize their value. I have met at least a dozen other pressmen who invented the use of gas heaters on printing presses. I am one of them.

All I claim is that I really was the first to turn the "burner" into a long and narrow gas stove, with mechanical cut-off, adding to safety. CHAS. H. COCHRANE.

Another Letter on the Subject of Gas Burners

To the Editor: DEDHAM, MASSACHUSETTS.

I note the letter of your correspondent, Emil M. Brandis, published in the December issue under the heading, "The First Gas Burner." He says that he used a gas burner in 1907 to reduce the static, and challenges Mr. Knapp of Chicago to show priority.

I was interested in this, as it recalled one of my earliest recollections of being in a printing plant. My grandfather, C. S. Morehouse, of Tuttle, Morehouse and Taylor Company, New Haven, who, as you will remember, was at one time president of the United Typothetae, used a gas burner at as early a date as I can remember visiting his printing plant. I am certain that this was prior to 1894. I distinctly remember my grandfather pointing out to me the reason for the row of gas burners on the printing press. At about this same time he was trying out an individual electric drive on one of his presses. He was the first, he told me, to use power to drive printing presses, at least in New Haven. EDWIN M. LINES.

Three Pins for Check Printing

By ROY W. ROGERS

In printing the three-on check, where only one set of type is used, moving of the pins may be eliminated by the use of three pins. A pin should be placed near each edge of the tympan and one near the center, their exact location being controlled by the position of the type. A few moments' experimenting will teach one how to do the trick, and once it is learned no more trouble will be had.

Boy Scouts and the Printing Press

By M. L. Gross

WHEN Benjamin Franklin was a young man he devised an effective plan for broadening and perfecting himself. He would single out the qualities of soul, mind, and body in which he felt he needed more practice. Then systematically, and for a specified time, he would emphasize in his daily life the practice of each in turn, until it became habitual. When the Boy Scout idea was taking shape in the mind of Robert Baden-Powell, of England, he considered the moral codes and ethical standards of all peoples of the globe. In particular, he studied the citizenship training given to youth by various peoples and tribes through the different periods of civilization. Thus matured, the Boy Scout code has proved a most practical instrument for inspiring and enlightening the modern boy. In it are high aims and a systematic method of accomplishment, all of which the printer-genius found so helpful in his own development.

Benjamin Franklin, super-citizen, with his high standards of conduct, his alert mind broadened by interest in many subjects, his supple body strong and resilient by careful living and out-of-doors activity, leader, humanitarian, master of his craft, is the ideal to which scouting points.

There is still another bond between the world of the press and the field of scouting. The subject of printing holds an honored place on the scout program. It is known as one of the seventy-two "merit badge" subjects, representing as many branches in the sciences, arts, and trades. By fulfilling certain requirements, a scout may win a special award in each of these branches. You have doubtless seen on a Boy Scout's left sleeve little silken decorations containing various emblems. These are merit badges, and the one for printing contains the symbolic ink roller.

Among these seventy-two subjects — and others are being added — are electricity, carpentry, plumbing, music, foundry practice, radio, swimming, first aid, civics, public health, bird study, the keeping of poultry, study of reptiles, and handicraft. Journalism, public speaking, and meteorology have been approved; the requirements, however, have not yet been compiled.

In case of each subject, when the requirements are being made up, experts of national reputation in their respective arts and crafts, who are likewise interested in the advancement of boyhood, freely give their advice and opinions on how much and what the boy should be required to learn and do to gain a merit badge.

Readers of this article will be especially interested in the points on which a scout must be informed to win honors in printing. To obtain a merit badge in this subject, a Boy Scout must: (1) Explain the point system, and identify ten sizes of types. (2) Set and correctly space type by hand from manuscript. (3) Set and print a display card or advertising handbill from original copy for use in connection with the local scout work. (4) Print one hundred copies of same on a 10 by 15, or smaller, job press, demonstrating correct methods of wash-up, inking, use of gage pins, use of makeready, and accurate feeding. (5) Read and mark proof correctly. (6) Give the grade or kind of paper most suitable for various classes of printing.

"Learning by doing" is the educational principle of scoutdom. A boy, who goes in for merit badge work, compiles much valuable information. In addition, he has opportunity to get a close-up view of the subjects which he chooses for "merit badge" activity. This knowledge gives him a chance for reflection as to whether he would care to pursue this or that branch as a life vocation. It is evident that there must be fewer mistakes as to choice of life work among Boy Scouts than among the rank and file who have not had this preliminary acquaintance with these vocational subjects.

Printing was placed on the list of merit badge subjects about six years ago. Thus the Boy Scout organization has set up before the minds of possibly one million boys who have passed within the ranks in that time, the great art and craft of printing to be considered as a vocation.

When the tenderfoot takes the scout oath upon admission to the organization, he promises on his honor to fulfil these great obligations: To do his duty to God and his country, and to obey the scout law; to help other people at all times; to keep himself physically strong, mentally awake, and morally straight. The law, referred to in the oath, is composed of twelve points. These require a scout to be trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, and also brave, clean, and reverent.

The art of printing plays a unique part in binding together the Lone Scouts who for the most part live in the rural sections of the country. Far away from centers of population, on lonely ranches, and thriving farms are about one hundred thousand of these energetic lads. The Lone Scouts are united with the Boy Scouts of America in organization, aims, and purpose. They, however, have a program suited to the needs of the rural boy who, because of distance, is unable to join a troop. One of the great activities of the Lone Scouts is amateur journalism, and the supreme award of honor is the "Golden Quill."

Amateur journals are frequently set up by the scout editors, who in addition write the articles and stories contained in their own publication. By means of these journals the boys obtain invaluable experience in editorial work and printing, achieve a reputation for ability, and establish firm friendships with boys of similar taste in this great world of ours.

Don't Try to Out-Talk the Buyer

By Mont Hurst

Selling printing is a great deal different from selling most anything else. Few buyers of printing are fully acquainted with the printing business. The average buyer knows nothing of makeready, labor costs, paper market quotations, layouts, and the many other things that have to be figured on when quoting prices for printing. It is well to acquaint the buyer with the fact that the paper market changes often. This has to be figured in on your bids. Don't try to talk fast and use words that are meaningless to the buyer. Give him a chance to talk some. Let him ask questions.

Talk so that he will be interested. If he is a casual buyer or a new man at the buying game, explain to him the many things that you will have to figure on when you sell him a job. Prompt deliveries of jobs will make your customer give you preference. Some regular buyers of printing keep a set of indexes upon which are the prices paid for previous jobs. It will be well for you to keep a record also. Then when the time comes to bid on that job you will know how to go about being in line. Let the buyer have his way, if possible. Don't try to smother him under a lot of meaningless terms that only printers know. Out-talking the buyer will only lose you a customer.

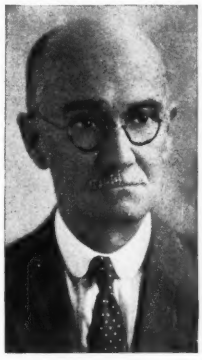
MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Notes From a Machinist's Field Book

" Blank & Co.'s machines were in charge of an operator who gave them good attention, kept them clean, and did not experiment at all; in fact, he was afraid to change anything. His complaint, as he explained it, was that the Model 5 nearest to the press gave distributor stops only when the press was running. An examination of the machine showed it to be exactly level, but the floor was none too secure from vibration. Suggested that the machine be raised a trifle on the right side, which caused the lower lug of the matrices to remain against the carrying face of the lower distributor screw. Remained alongside of the machine during two hours run of the press, and the distributor had but one stop. This one did not relate to the vibration of the floor. Have heard of no further trouble from the source named.



E. M. Keating

" The Blank *News* has one machine. The operator stated that when he changed to any measure other than sixteen ems he would have trouble with lines entering the elevator, and sometimes had small squirts near the left vise jaw. Examination of the first elevator back jaw showed that the left end of the mold cap had caught the jaw and caused an inward deflection. This was the cause of the trouble, as it was in the locality adjacent to where the lines appeared to bind. By the use of a pig of metal and with the jaw on the bed of a proof press, sufficient deflection was removed to permit a thirty-em line to enter and depart without binding. A few questions brought out the cause of the trouble; it was due to a loose screw in the center of the mold disk pinion, which flew out while the machine was in motion and which doubtless permitted the pinion to come off the flange pin before the disk had turned its one-fourth revolution. Suggested that he remove the screw (which was again found loose) and oil the head, which would lessen the friction of screw and pinion when the latter was rotated by hand.

" Operator on the ——— machine always appeared to be in trouble with his distributor. Generally, a number of bent thin matrices were found on the back tray. He wanted to know why two and sometimes three matrices would be caught in the distributor screws just above the matrix lift. Had him run all thin characters (i, l, period, comma, hyphen, thin space, and both quotes) through the distributor several times, and after removing several slightly bent matrices no trouble appeared. Finally when the next distributor stop occurred the cause of the bending was made manifest. It was due to the manner in which he backed up the screws by the knurled knob on the end of the clutch shaft. In backing the screws he took hold of the knob in the usual manner, but appeared to think that it was necessary to back the screws and to continue backing until he was unable to turn them further. ' There, that is the way it acts,' was his expression. No further trouble was experienced after he was shown that he only needed to back the knob a mere trifle and at the same time to pull it out, then when letting go to give the knob an upward twirl with the thumb, this latter member to be turned down when starting.

" In a shop having three machines, the owner, pointing to one of them, asked, ' Why should this machine damage so many more font distinguishers than the other two put together? ' Was just about to ask him to run out the thin spaces, when the operator arose from his chair and, taking hold of the distributor lever, gave it a few sharp pushes inward. As this did not cause the matrices to be lifted into the thread of the screws, he stepped up and pushed the matrices out of the distributor box onto the second elevator bar, and as I looked I noted one matrix turned backwards. The operator changed the turned matrix and sent them all through without further mishap. As the owner wanted the machine looked over, I examined the distributor box and found the font distinguisher broken. After applying a new one I ran out all of the thin spaces and found that every one, fourteen in all, had marks on the bottom to indicate that they had been driven against and in some cases over the font distinguisher. The figure spaces also had marks to indicate that they had been turned backward at some time or other and had been forced against and over the font distinguisher. It appears that the operator hand-spaced by opening the gate of the assembling elevator, removed the thin spaces with his left hand, then transferred the matrices to his right hand, and with the thumb and forefinger of this hand placed the thin spaces in the line. The operator had not learned that he could eliminate the opening and closing of the assembling elevator gate and the handling of the spaces with both hands by the simple method of picking up the thin spaces, singly, with the tip of the forefinger of the left hand, aided by the thumb and second finger, and depositing the matrix so held in its right place in the line. Dexterity can only come by practice, so that after some period of practice the operator may be able to pick up two or more thin spaces and while still holding them may deposit them singly in the right place in line. The operator promised to give this method a try-out. The operator also had the habit of making observations of front side of matrices instead of the font nick at the bottom, hence a number of matrices went into the distributor box backward, and the forcible driving inward caused the breaking of the font distinguisher."

Slug Sticks in the Mold

A publisher writes as follows: " We are having considerable trouble in ejecting slugs from our long measure recessed molds. Even though the knife does not trim, the slugs will not

eject on measures above twenty ems, and eject with difficulty on shorter measures. Can you give us a remedy? We have this trouble only on recessed molds. Can you give us the name of a mold polish which will prevent metal from adhering to back of mold? "

Answer.— We suggest that you remove the mold and polish the body and cap on the inside, using the mold polish on a reglet. When the gray colored deposit is removed by polishing, and the adhering metal is removed with a sharp piece of brass rule, you may then polish the brightened surface with graphite. Mold polish will not prevent metal adhering to the back of the mold. If you are having trouble of this kind it shows the need of looking after the back mold wiper. If you have an old style back wiper, discard it and apply the latest one. This will effectually prevent metal adhering to the back of the mold. There is only one kind of mold polish and it has no other name. You may order it from your nearest linotype agency. This applies to the back mold wiper as well.

The Liner Produces the Fin of Metal

Operator submits a thirteen-em slug which has a small fin of metal projecting from its left end near the face. He wants to know how to fix the liner so as to prevent the fin forming.

Answer.—We are unable to furnish a remedy for the damaged liner. Apply a new liner and keep the left vise jaw adjacent to its right end free from the gray-colored dust which forms at that point. The dust on the jaw acts as an abrasive when the end of the liner comes forcibly in contact with the jaw, and as a result the liner is gradually reduced at the point of contact. This action is hastened because the mold cap has an upward curve as in the case of warping, and it does not press sufficiently firm on the right end of the liner to prevent it from moving forward a trifle when a slug is ejected. Test the mold cap with a straight-edge, keep mold clamping screws tight so as to hold liner from a forward movement, keep surfaces of right and left vise jaws free from the lead dust, which has a cutting action.

Lower Lugs Damaged

A country publisher submits a few matrices and a clipping from a newspaper. The matrices show the effect of tight lines, as both front and back lower lugs are sheared. This leads to the misalignment in the bold-face characters. The letter reads in part: " We enclose three matrices which we wish you to examine. They are getting some punishment in the machine, and we would like to know the cause. You will note from attached print how alignment has been damaged."

Answer.—The matrices should be discarded and new ones ordered. You should run all of the matrices out and place them on a galley. Remove all matrices showing bruised or sheared lugs. Replace damaged ones with new sorts. To prevent the destruction of the matrices you should avoid tight lines, as this is the common cause of destruction of matrices.

Keyboard May Need Cleaning

An operator in a small shop writes in part as follows: " My foreman asked me to find out what was the sure remedy for letters doubling. He's tried several things but doesn't seem to be successful. In the first place, *why* do they double? "

Answer.—To prevent doubling of matrices use gasoline on the key lever slot at front of the keyboard, and on the keybar while driving the key hard. Repeat the operation until one touch of the key brings only one matrix. The reason for doubles is due to the failure of the trigger to return quickly to normal position. The slow return often is due to dirt on the key lever where it passes through the top plate of the keyboard, or to dirt in the groove of the keybar where it has contact with the banking bar. Every once in awhile it would be a good idea to squirt gasoline in the keybar groove.

Wants to Apply New Keyboard Buttons

An operator who has a number of worn keyboard buttons wants to apply new ones.

Answer.— Remove the worn key buttons by using Bernard pliers if they are available; press upward on the button with the pliers. When placing the new button on the lever, press it down with your thumb while holding a slug tightly under the key lever. You may have to tap it lightly by laying a piece of a slug flat on the button and striking it with another slug. They do not require cementing.

Washing the Spacebands

An operator writes that he cleans the spacebands daily, that no metal accumulates on the casting side of the slide, but that there is an accumulation of dirt both on the slide and on the wedge. Wants to know if polishing the spacebands on finest flint or emery paper will do harm. Wants other suggestions.

Answer.—The dirt which appears to cling to the spacebands can be removed by allowing them to remain covered with gasoline for awhile, then removing and washing them clean, scraping with a brass rule where the dirt does not readily detach. Polish with graphite after the gasoline has evaporated, and the spaceband is dry. A gentle heat will accelerate the drying. Do *not* use flint or emery paper for polishing spacebands. It will ruin the bands in a short time.

Machine on an Unsteady Floor

An operator in the British Isles describes a distributor trouble which leads us to believe that the matrices and distributor are not at fault, hence this reply:

Answer.— From your statement we judge that the machine is on an unsteady floor and the vibration occasions distributor stops. Of course, this matter can not be corrected by a treatment of matrices or distributor; hence we can suggest no remedy that will relate to either. It may be possible that you can make your machine more steady by leveling. Secure a spirit level and place it on the round rod just above the back distributor screw. This level will indicate whether or not your machine is level, as it should be. The air bubble in the glass should be just a trifle to the left of the center line of the glass. Leveling will cause the lower front lug of the matrices to remain in contact with the carrying face of the lower distributor screw and, to some extent, will minimize the effect of the vibration to which you referred.

Removing a Keyboard

An operator writes in part, as follows: " I see by THE INLAND PRINTER that you give answers to mechanical inquiries. I now submit an inquiry, which, though it has no practical meaning, will satisfy my curiosity. In the August, 1926, number of THE INLAND PRINTER, on page 779, is an indication of how to remove a keyboard. I do not see that the keyrods, extending from the keyboard to the magazine escapements, are to be removed before the keyboard is removed. A year ago I took a linotype mechanical course. It was there mentioned that the keyrods must be removed before the keyboard is touched. Probably in your explanation, printed in THE INLAND PRINTER, is something I do not understand, and I will appreciate it if you will mention if there is any difference between the various models as far as the keyrod removal is concerned."

Answer.—The question of the removal of the keyboard resolves itself to the point of what model machine you are referring to when you put the question. If it is a Model 1, 3 or 5, the answer will differ from where the reference is made to models which carry the keyboard keyrod banking bar (H-1226) or its substitute. In this latter case the keyrods are removed before the keyboard is taken off. In the case of a Model 1, 3 or 5, the keyboard may be removed without removing the keyrods or the face plate.

COST AND METHOD

By MARTIN HEIR

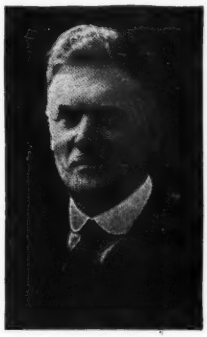
Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating, and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON NO. 28

ENVELOPES.—There are two features in the printing of envelopes that the estimator must bear in mind: Envelopes come in packages and therefore do not require overs for spoilage to fill the count; they are made up singly and must be printed as such. The 8 by 12 platen is best suited for the printing. The composition usually takes 1.5 units of time (nine minutes) for the plain corner card, but when fancy set-ups are required more time must be allowed. Because cut-outs in the packing are necessary to take care of the unevenness of the envelope, .6 hour should be allowed for makeready.



Martin Heir

As envelopes may now be had at will with or without bands, no time is allowed in these estimates for removing the bands, nor is any time allowed for jogging, as this item usually is small. The Post envelope press is operated by a man and a helper. The helper does the jogging while he is removing the printed stock. The cost of the helper is included in the hour cost of the machine. Printing of envelopes used to be a profitable line for the small-town printer. Orders of five hundred or a thousand were the usual thing. Practically every merchant used them, and orders came thick and fast. But then government competition set in. Orders were filled at less than one-half of the printer's price. That's why we give this item so little attention.

First order calls for 1,000 No. 6¾ medium grade white envelopes, black ink. Detailed estimate follows:

Stock	$1.75
Composition, .15 hour, at $3.40	.51
Lockup, .1 hour	.34
Makeready, .6 hour, at $1.70	1.02
Running, .8 hour	1.36
Ink	.10
Cost	$5.08
Profit, 25 per cent	1.27
Sell at	$6.35

If the order had called for a No. 9 or No. 10 envelope, the estimate would be the same with the exception of the stock; the difference in the cost of the stock must be added; thus the price of 1,000 No. 10 white envelopes of the same grade would be $8.35. Follow the same method for any kind of envelopes, commercial, drug, pay, catalogue, etc.

Unless a fast envelope press is available, it is hardly worth while to figure on envelope orders of 10,000 or more. The envelope manufacturers can furnish them so much cheaper than the printers that it is practically a waste of time to furnish an estimate. However, if a press like the Post envelope press is available, it is another story. We will consider an order for 100,000 No. 6¾ envelopes, printed on a Post press, using stock as above:

Stock	$140.00
Composition, .15 hour, at $3.40	.51
Lockup for foundry, .1 hour	.34
One nickeltype	1.50
Makeready, .6 hour, at $3	1.80
Running, 6 hours	18.00
Ink	1.00
Cost	$163.15
Profit, 25 per cent	40.80
Sell at	$203.95

In this order the outside purchases (stock, ink, nickeltype) represent eighty-six per cent of the cost of the job; it consequently would not be profitable unless twenty-five per cent were added to the full cost as profit. Remember that twenty-five per cent of the cost means only twenty per cent of the selling price.

BUSINESS CARDS.—Instead of standardizing on a certain size business card, which would be the sensible thing to do, the tendency seems to be to run the whole gamut of sizes from 117 up to and including 36-P. This is wasteful in many respects and increases the cost of production considerably. If a certain size card, say 63, could be universally adopted, the cost of production would be decreased at least twenty per cent. We will therefore use this size in the following estimates.

Henry O. Shepard Company wants 500 cards as illustrated on next page, four-ply stock. The composition is figured according to Class C, two and one-half hours for each thousand twelve-point ems. As there are 20 × 10 = 200 twelve-point ems in the composition, it follows that 1000 : 200 :: 2.5 : .5 hour will be required. Thus the detailed estimate is as follows:

Stock	$ .72
Composition, .5 hour, at $3.40	1.70
Lockup, .15 hour	.51
Makeready, .3 hour, at $1.70	.51
Running, .5 hour	.85
Ink	.10
Jogging, .1 hour, at $1	.10
Cost	$4.49
Profit, 25 per cent	1.11
Sell at	$5.60



The composition of a business card varies from two units up to an hour, according to the amount of composition required and its fussiness. The composition on the cards illustrated on this page comes in the half-hour class — each one of them can easily be set up in one color in half an hour.

Suppose Barnhart Brothers & Spindler want 1,000 cards in two lots of 500 each, the name of the salesman to be printed in red in the left-hand corner of the card. Using a good grade four-ply card, what's the price?

Stock	$ 1.40
Composition, .5 hour, at $3.40	1.70
Lockup, two forms, .25 hour	.85
Makeready, two forms and change, .6 hour, at $1.70	1.02
Running, 2 hours	3.40
Ink	.15
Jogging, .15 hour, at $1	.15
Cost	$ 8.67
Profit, 25 per cent	2.18
Sell at	$10.85

Candidate cards for electioneering are usually printed on sizes Nos. 70, 63, or 55. As there always are halftones on these cards, the makeready should be increased two units for each form and the running two units for each thousand. These cards are sometimes ordered in large quantities. We will therefore make a detailed estimate for 25,000 as follows, using size No. 63. In this case we will buy the stock in full sheets and have it cut, sixty-three cards out of a sheet.

Stock	$13.77
Stock cutting, 2.5 hours, at $2.50	6.25
Composition, set four, 2 hours, at $3.40	6.80
Lockup for press, .5 hour	1.70
Makeready, 1.5 hours, at $1.70	2.55
Running, 7 hours	13.90
Ink	.40
Jogging, .6 hour, at $1	.60
Cost	$45.97
Profit, 25 per cent	11.48
Sell at	$57.45

TICKETS.—Theater tickets of one kind or another are manufactured by specialty printers and printed on presses made for the purpose. Consequently, it is waste of time for any one not equipped with such presses to estimate the cost of production of such tickets. Amusement tickets, however, are everybody's business and, like business cards, they come in all sizes and colors. Size No. 88 is admirably adapted for practically all occasions, and should be used in preference to any other.

As the orders for such tickets usually are small, the detailed estimate below is for one hundred and additional hundreds. Average composition may be figured at .4 hour.

Stock	$ .25
Composition, .4 hour, at $3.40	1.36
Lockup, .15 hour	.51
Makeready, .2 hour, at $1.70	.34
Running, .2 hour	.34
Ink	.10
Jogging, .1 hour, at $1	.10
Cost	$3.00
Profit, 25 per cent	.75
Sell at	$3.75

Additional hundreds, 65 cents.

In the smaller cities or country towns meal and milk tickets are still in evidence, even so in the outlying sections of larger cities. This is our excuse for mentioning them here. Meal tickets are usually printed on No. 70 white four-ply square-cornered cards. In this estimate we will use No. 70 white cards. Composition usually takes an hour because of the figures to be punched and the rules on both sides. Detailed estimate for 500 meal tickets is given below:

Stock	$ .65
Composition, 1 hour	3.40
Lockup, .2 hour	.68
Makeready, .4 hour, at $1.70	.68
Running, .5 hour	.85
Ink	.10
Jogging, .1 hour, at $1	.10
Cost	$6.46
Profit, 25 per cent	1.59
Sell at	$8.05

Five thousand milk tickets, 1¼ by 2⅜ inches, three lines of composition, 2,500 to be printed on green eight-ply tough check, 2,500 on red tough check. Set two and change (from quart to pint). What's the price?

Stock and cutting	$ 6.80
Composition, .3 hour, at $3.40	1.02
Lockup, .15 hour	.51
Makeready, .3 hour, at $1.70	.51
Change on press, .2 hour, at $3.40	.68
Running, 2.3 hours	3.91
Ink	.15
Jogging, .2 hour, at $1	.20
Cost	$13.78
Profit, 25 per cent	3.47
Sell at	$17.25

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XXIV.—By FRANK O. SULLIVAN

The study of light-sensitive material is very important to the lithographic industry, and if the Lithographic Technical Foundation, in its research work, discovers a light-sensitive material that will prolong the life of the image on the metal plate, it will not only be of lasting benefit to the industry but will also increase the volume of product now being done on the offset press. Unfortunately you can not eliminate the human element in offset lithography, especially at the present writing, no matter what the future holds out for adding to the life of the plate. Two sets of plates may be prepared with the same sensitizing solution, exposed for the same length of time, rolled up and prepared for the press in exactly the same manner; yet if these plates are given to two pressmen, one will get a hundred thousand impressions, the other thirty-five or forty thousand — that is, in about that proportion.



Frank O. Sullivan

The impression on the offset press has been described as "light as the fall of a snowflake." If that impression is increased in a measure greater than is necessary, it naturally follows that the increased pressure from the rubber offset blanket on the surface of the sensitized plate has every tendency in the world to wear it away and lessen its life. The writer knows of one lithographic plant where the superintendent removed every tool from the pressroom, set the presses, and then told the pressmen if they monkeyed with the presses without consulting him they would be "fired." What was the result? Uniform production from every press.

There are many things that enter into the final analysis of finding a light-sensitive material that will prolong the life of the plate. Such a material has been the hope of every lithographer producing plates by photomechanical methods. Experiments are now being made with asphaltum; also with a solution called "Duracol," and if either of these is found to be the right one for long runs, what is going to be done about the ink problem? It is well known that black, blue, or red inks give the maximum production from a photo-composed plate, but if an orange, yellow, or brown ink is used, the life of the plate is considerably lessened. The writer knows of one plant where it is not an unusual thing for the pressman to obtain 240,000 to 260,000 impressions from the black, blue, or red plates, yet when an orange ink is used the production drops to 40,000 impressions. Why? Due to the grittiness of the ingredients used in the production of yellow, brown, or orange dry colors. It is not an unusual thing for one large lithographing house to grind its yellows as many as thirteen times before putting them on the press. That element, with regard to the ink, will enter into the life of the plate as much as the light-sensitive material. Yet both of these problems will ultimately be solved. It is rather curious, though, that the development of offset presses, of photomechanical equipment, and step and repeat machines has made such strides; yet the photographic process, "on which the preparation of the printing surface depends, has undergone little or no change since the day when direct photolitho on metal was first thought of."

Any number of experimental formulas have been promulgated by various authorities in the industry, and every once in awhile we hear of a "new process" that is going to revolutionize the platemaking methods, yet the lithographic trade still sticks to the bichromated albumin solution. A few use the "direct or glue process," and those that do and know how to use it get very excellent results. In writing of these "secret processes," H. Mills Cartwright, an English authority, says:

> In nearly every instance, however, a little investigation reveals the existence of practically only two methods. Of these the sensitive bitumen process has its uses, especially for high-grade colorwork from continuous tone negatives. The "secret processes" are generally some modification of this, the chief secret being the individual skill and experience of the worker.
>
> We are at present, however, concerned more particularly with the bichromated colloid method for use with line or screen negatives on account of its wider application. It is suggested that there is presented here a particularly interesting field for systematic investigation. A study of some of the chemical and physical phenomena connected with bichromated colloids should ultimately yield valuable information applicable to practically every known method of photomechanical reproduction. In the case of photolithography it might result in the solution of one or two problems of immediate importance.
>
> Perhaps the chief problem is concerned with the "life" of the plates on the machine. It is well known that of plates receiving apparently the same treatment and care during printing, some are capable of giving large editions without serious deterioration of the work; others fail after the first few thousand. The causes may be attributed to difference in the metal, but it is perhaps equally to be sought in the colloid film on the plate. The question of gradation chiefly concerns screen negative making, but the method of photo-composing also has some influence. The poor shape of the dots often noticed in halftone photolith, resulting in work having a gritty appearance, is probably bound up with the grain of the plates and the method of photo-composing.

With a view to obtaining a suitable starting point for a series of investigations, a study was first made of the literature dealing with photolith. The literature has revealed a great variety of coating solution formulas, for the most part expressed in an equally baffling variety of units of weight. Nearly all contain egg albumin and a bichromate salt. Fish glue is added to some, apparently to secure a more soluble coating. Liquid ammonia and chromic acid are sometimes included. Ammonium bichromate is generally preferred to the potassium salt.

Zinc plates were coated and exposed under standard conditions behind negatives which had been carefully selected. The importance of the character of the negative is perhaps not always realized. The dots should be of good density and well defined, those in the shadows being of such size as to allow of an exposure sufficiently long to insure complete hardening of the albumin. The degree of join in the highlights is dependent on the character of the original and the type of result required. Thus for subjects having a large proportion of light tones in which full gradation is wanted, the highlight dots should be less joined than when the interest of the subject lies in lower tones.

The exposure under the negative, it is suggested, should be made with a view to obtaining always the maximum hardening of the bichromated albumin. This implies a constant exposure time and negatives of standard quality. In workshop practice this is a condition difficult to attain, but not impossible now that systematic methods are being adopted, which are based on sound principles and definite knowledge.

There are numerous problems in connection with photolithography awaiting solution, particularly those concerned with the after treatment of the plate, such as " burning in," etc.

The Sperati Process Explained

By Ellis Bassist

OF all different printing processes the collotype or gelatin process (lichtdruck) is the only one which is in a great measure similar to a real photographic print. The modifications of this process are legion. In research work it has the greatest attraction for those who are continually striving for and improving old methods and finding new ones. Gelatin printing is one of the very early discoveries in reproduction technique. Its attractiveness for research is understandable, as the result comes nearer to perfection than any other in the printing art. Besides, in a number of respects it has many mysterious qualities, and an endless variety of application. The original process is printed from one-quarter inch glass which is coated with a substratum and then with a bichromated gelatin solution. This is dried in specially constructed ovens. The coated glass plate drys out with a fine grain somewhat resembling a grained lithographic stone or metal plate. Then it is printed under a negative. The unexposed portion of the gelatin will swell up when washed in water. The exposed part will take on litho ink in ratio to the exposure. The original process as sketched here is slow; the number of impressions varies from 300 to 1,000 a day. Many attempts have been made to utilize the beauty of gelatin printing with a commercially satisfactory speed; but none of them has been more than partially successful.

Now comes Mr. Sperati with a new modification of gelatin printing, which is called " Filmdruck," or printing from a film. The Sperati process is carried out from a film which is coated with gelatin. The film is made in rolls of about forty inches and is cut into the required sizes. The film is not sensitive in its original state; it has to be sensitized by immersing it in a potassium bichromate bath for about five minutes. It is then dried at a temperature of twenty-eight degrees to thirty degrees C.— essential for the later manipulating.

After the film is dried — which takes about one hour — it is printed or exposed under the negative. The film is a good deal more sensitive than the ordinary gelatin process plate. The negatives used are continuous-tone dry plate negatives with good gradations. After the exposure, the film is washed in cold water until all the soluble bichromate is removed. The film is then dried again. Before printing it is dampened with glycerin and water. It is claimed that this film can be printed either on offset or type presses. If this claim is valid we think it is of great importance to the type printer. The claim is that it may be mounted type-high and printed together with the metal type and cuts, etc. It can be mounted either on metal base or wood by simply sticking it down with adhesive material. During the running of the press it has to be dampened from time to time and kept in a moist condition. It can be printed with printers' composition rollers.

The process offers exceptional opportunities for the type printer in placing halftone illustrations together with type matter without the use of cuts.

Naturally, like all new methods, it will have to go through a lot of improvements, but the fact that such a large concern as the " Syfa " in Germany has taken over the manufacturing is a sign that it has more than ordinary merit.

Mills Phototype Corporation Organized

The following, taken from the Darien *Review,* Darien, Connecticut, under date of December 23, 1926, should be of interest to the trade:

The incorporation and organization of a new company has just been recorded at the Darien town hall, known as the Mills Phototype Corporation. This name has been adopted because the company will exploit a phototype printing device, a new invention of Frank Mills, of the Post Road, which consists of a novel, simple device for printing type photographically. The device can easily be manipulated by a novice.

Specially formed type is assembled in a specially constructed frame, a sensitive paper is placed upon the type and the whole exposed to light. After the prints are made the type is returned to the case ready for the next setting.

Two other machines are also being constructed, one known as a repeating back camera for taking a number of pictures on one plate used in the production of color printing. The other machine is known in the lithographic trade as a step and repeat machine by reason of its ability to make a print on a lithographic plate and to step to another position and repeat the print. By this means a lithographic plate is produced which has a number of duplicated images so that when the plate is in the printing machine a number of prints are made at one impression, and in the case of colorwork the fitting of one color in its proper place upon the other color is microscopically correct.

These machines will be exploited as well as a special line of lithographic publishing and other graphic art reproductions by novel methods and processes.

Mr. Mills has worked a number of years perfecting these inventions. He acquired his knowledge of the photographic processes when studying at the Bolt Court Institute, an institute devoted to photomechanical processes, under the guidance of A. J. Newton, head of the research department for the Eastman Kodak Company.

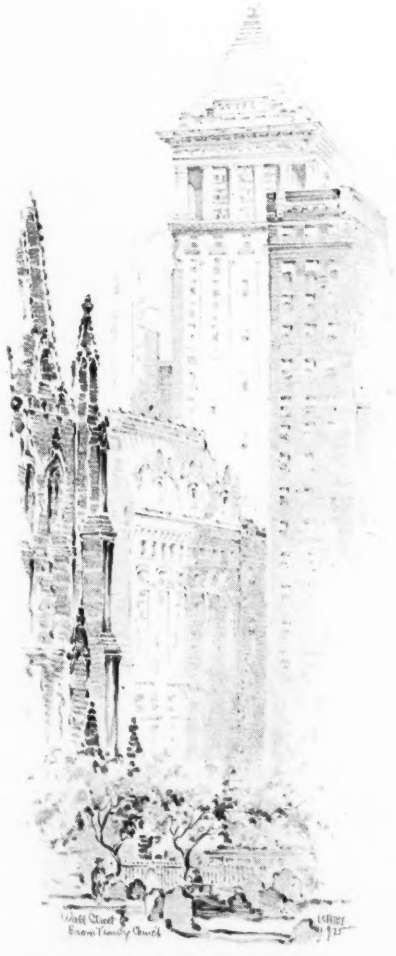
The Wet Plate and the Stripfilm

By William Heinecke

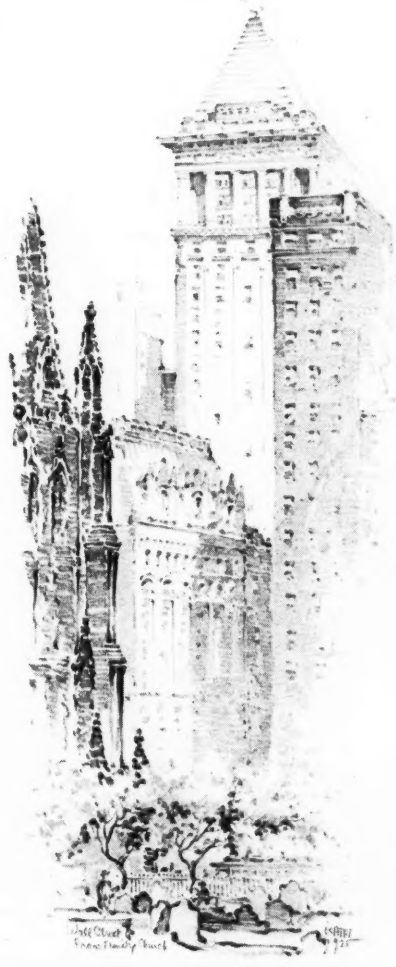
ONE of the first questions is, naturally, as to whether the stripfilm can be manipulated like the wet plate negative; that is, whether whatever has been missed, or can not be done, on exposure, can be corrected by means of the subsequent operations of intensifying and cutting. The wet plate allows an exceedingly wide latitude in this regard; in fact, the process is built upon what can be done in this way. The stripfilm does not require this same latitude. It admits of correcting operations, of intensifying and cutting, but the limits to which the operator may go in the building up of the negative are more restricted, although less so than in the case of the dry plate.

It may be considered either an advantage or disadvantage, the viewpoint depending largely upon the relative skill and experience of the particular photographer, that whatever has to be brought out of the negative must be brought out by exposure and developing. If the photographer has studied his material he has no trouble at all in getting, with certainty, what he is after, and his negative is finished and ready for the stripper after it has been developed, fixed, and washed. In instances where the nature of the copy is such that intensifying and cutting are required, this can be done on stripfilm quite satisfactorily, so as to produce the same qualities that can be coaxed out of the wet plate negative. But there is little room for building up, in the sense of covering up photographical errors. The stripfilm supplies, in itself, what, in the wet plate process, subsequent manipulation has to add to the qualities of the exposure. It eliminates further correcting operations, and is, for this reason, saving approximately fifty per cent of time and labor, but, by the same token, it leaves less margin for bungling. On the other hand, the experienced photographer, using this material, knows in every instance where he is, when, after a few experimental tests, he has established a definite basis on which he can proceed to work. Atmosphere and temperature have little, or rather, no influence on the operation, and the working method is clean, fast, and reliable.

The subjects for the cuts which accompany this article have been selected with a view to illustrating the relative



Courtesy of the artist, Mr. Herbert S. Kates.
Fig. 1.— Wet plate.



Courtesy of the artist, Mr. Herbert S. Kates.
Fig. 2.— Stripfilm.



Illustration by Edwin Megargee, from "The Odyssey of Boru," by Allan Dunn. Copyright, 1926, by Dodd, Mead & Co., Incorporated.
FIG. 2.— Wet plate.



FIG. 2.— Stripfilm.

merits of the wet plate and the stripfilm. Acknowledgment is herewith made of the kindness of the artist, Herbert S. Kates, New York city, for Fig. 1, and to Dodd, Mead & Co., Incorporated, New York city, to whom the writer is obliged for subject Fig. 2.

Fig. 1 represents a crayon drawing on rough yellowish paper, which makes it hard to force up the lights. The blacks are grainy looking, with a muddy effect. The middle tones are rather soft. The lights have a yellowish tint. The darker effect of the stripfilm reproduction is not so much due to the contrast quality of the material, which affords very well toning down by use of a soft metol developer, but to the intention of coming close to the actual effect of the original. The wet plate negative was photographed through a sixteen and one-half inch Goerz Dagar lens, using Gelb Spectro lamps; for stripfilm negative, through a thirty-inch Goerz Artar lens, using Pease type U lamps. While the exposure time for the wet plate was the normal time, the time given the stripfilm exposure was, owing to the slower lens and — for halftone work apparently, though not for time work on stripfilm — less energetic light, longer in this instance, being, for highlights seventy-five seconds, for detail four and one-half minutes, and for flash sixty seconds.

Fig. 2 is reproduced from a lead pencil sketch, on slightly yellowish stock. The blacks have a grayish effect, the whites show a faintly yellowish tint. The exposure was made under the same conditions as given for Fig. 1, and the manipulation was exactly the same as described before. The finishing of the plates was the same in every instance as under ordinary conditions applied to any ordinary wet plate work. It has to be stated here that the stripfilm negatives produced were not the result of a thorough study of and acquaintance with this material. The exposures were made by Andrew Formickella, of the Sterling Engraving Company, New York city, and represent his very first experiments with stripfilm, using in all, experimentally and otherwise, about six exposures. It should also be stated that, in etching the plates from the stripfilm negatives, the etcher used a thinner coat of solution, because of a certain soft quality of the not intensified stripfilm negative, the printing time of which was three minutes, whereas the wet plate negative, intensified in the usual way, was given five to six minutes. It may also be stated that the stripfilm can be intensified and cut to the same hardness as the wet plate, or be taken care of the same way photographically, a rather important fact.

It will be noticed that the stripfilm has the tendency of emphasizing the upper tones, an advantage over the wet plate. As said before, by using, instead of the hydroquinon high contrast developer, which was used for the present exposures, a softer metol developer, the effect is, in the shadows and middle tones, that of the wet plate.

The wet plate process has been in use since 1851. It may possibly still be so in 1951. In more than one way it is nothing less than an ideal method. No one would have any real objections to its being replaced by a less messy, modern method, in keeping with progressive developments along the whole line of letterpress and photographic printing, that have changed, since 1851, practically everything connected with the printing arts, except the gallery, where the invention of the halftone screen is the only conspicuous mark of progress.

An Original Christmas Greeting

Max Schmidt, president of the Schmidt Lithograph Company, of San Francisco, sends one of the most unique Christmas cards the writer has ever seen. We are reproducing it herewith, and, for fear our readers will not be able to decipher the letters in the reproduction, we are giving them below. From a capital of eighteen dollars — plus an abundance of pluck, perseverance, and square dealing — the Schmidt Lithograph Company now occupies two entire city blocks and turns out millions of labels, cartons, advertising literature, and color offset lithography each year.

This is the season of the year when much is made of Christmas cheer. And neighbors passing on the street, pause and brag of what they eat. It is indeed a pretty habit, and I would be the last to crab it. Even though I fancied living would be as sweet without Thanksgiving, and Yuletide greetings were the bunk, and "Happy New Year" so much junk; and, while I know you would not ask it, I'd have you peek into my basket, and see why I am feeling cheerful instead of blue and sad and tearful. Schoenbaum, native village of mine, a little town beyond the Rhine, intrigued until I saw

the sea and heard its voice a-calling me. This Danzig town where I was born, watched me ship around the Horn, and run away from medic's lore and learn a trade on foreign shore. I'm glad I ran away to sea and worked out my own real destiny. Beginning, in a way, a life heroic that was to make me somewhat of a stoic. In the "Emily," my Ship of State, I sailed within the Golden Gate. When Lauenstein, a restaurateur, inveigled me to anchor here. For seven years I'd sailed the main, and it to me was very plain, that San Francisco was a town wherein 'twas well to settle down. I told the captain I would stay. "Ja! Ja!" said he, "you get no pay until to Hamburg you go back!" "Ja! Wol," said I, "you'll keep the jack." Two months I skippered, such a horse! The work was hard but not so worse. I learned to cook, I learned to drive; I felt 'twas fine to be alive; but soon I knew the tricks of fate — one day I got the well known gate. The baker's hired man came back — he got his job, I got the sack. The *Daily Stock Report*, I read, had need for one to carry lead. Pure Pennsylvania Dutch was Heister, he looked on me as one weak sister. A week I toiled without a cent; but I was satisfied, content. For while he paid me nary a bone I saw the art in a litho stone. I wouldn't like to make you tired by telling all the times I hired to work in t'other shop making labels by the crop. A stone I got from Otto Schoening who thought to cut I should be learning. He held that knowledge of lithography beat all problems of geography. In October of seventy-two with Korbel Brothers I was through. There was no job to which to turn unless I should set up my own. With a capital of eighteen dollars I decided to invite the callers. "M. Schmidt & Co." upon the door — ten bucks for rent — then eight my store with which a business to start. 'Twas small enough, but I felt smart! Within a few short months I'd made enough for presses for my trade. The business grew as business will; I worked and worked, until there came at last, the blessed day — Prosperity — and drove me from Clay to larger quarters where I kept on making labels by the ton. Now, good friends, it stands to reason that the greetings of the season don't require that I tell my history. But bear witness I'm confessing that I owe every blessing to that ne'er forgotten voyage across the sea. I could keep at this yarn-spinning for a week without beginning to tell you of all the good and pleasant things that came my way. It is not my fell intention to bore you with the mention of how the game grew bigger every year. I am sending this to wish you a very Merry Christmas and abundance of good cheer. May constant good health make you think you're in heaven and your heart filled with joy during Nineteen Twenty-seven.



Max Schmidt's Original Christmas Greeting

The Lithographic Technical Foundation

Within the next thirty days there will be mailed to each member of the foundation Bulletin No. 2, prepared by Prof. Robert Findley Reed, and dealing with the effect of electrolytic action and corrosion of metal lithograph plates. The research committee points out that this report deserves the closest attention of all lithographers, particularly the technical men in the proof department, transfer department (both machine and hand), and the press department. This will be in the nature of a preliminary report and will shortly be followed by another supplementary report.

The research department has also started work on the following subjects: The study of light-sensitive material; the study of paper formation with regard to rigidity and mechanical stretch; the study of processes of sensitizing and desensitizing metal plates; the study of fundamental relations of oils and water to metal plates, metallic salts, and ink pigments.

It is also reported that the research department, in coöperation with the Bureau of Standards at Washington, has finished a careful test as to the degree of permanency of various lithographic inks. More than one hundred different shades, including four different reductions of each color, have been tested. It is confidently expected that when Professor Reed completes his report on these inks it will be of the utmost practical value.

Dr. L. S. Hawkins, of the Lithographic Technical Foundation, reports that the manuscripts are now complete on a series of seven texts for offset press apprentices. The first of these will be mailed to subscribers about the middle of January, and will be accompanied by a letter describing the purpose of the texts. Work is also under way which will later result in a similar series of texts in transferring and art work.

The following schools are now in operation for training offset press apprentices: New York Group Litho School, New York city; Murray Hill Vocational School, New York city; Elm Vocational School, Buffalo. Plans are also under way for establishing courses at Wentworth Institute, Boston, and Lane Technical High School, Chicago.

A course for transfer apprentices is in operation at the Murray Hill Vocational School, New York city. Madison Junior High School, Rochester, offers a course in general lithography. The Ohio Mechanics Institute, Cincinnati, has evening classes in photolithography, proving and transferring, litho art, litho design, and free-hand drawing.

A coöperative course for training executives is in operation at the University of Cincinnati with a number of students alternating between the university and lithographic plants located in Cincinnati, Chicago, and other cities. The university also has several evening courses, attended mainly by those employed in the lithographic industry in Cincinnati. The New York University school of commerce, accounts, and finance also maintains a four-year training course for executives. All classes are in the evening, and students must be employed in lithographic plants. In the present class there are twenty-two people enrolled. They are from eight different plants. The University of Wisconsin is initiating a course for the training of young people who are taking a course in industrial arts and will work part time in lithographic plants.

Booklets From the Southam Press

Through the courtesy of A. D. Norman, of the Southam Press, Montreal, we are in receipt of a number of booklets produced by that company that are not only remarkable productions by the offset method of lithography but also by the letterpress method. "Around the World Cruise of the Canadian Pacific" is published in two editions; the one issued for 1926 is produced by the offset method, and the other for 1926-7 by letterpress; both are very well done. In fact, even with a decided leaning toward offset lithography one has to confess that there is not much choice between the two. Taking the prospective traveler around the world in a harmony of color coupled with historic data, either booklet will sell you the trip if you have the time and means to make it. Both are stippled, which adds to their attractiveness, and each portrays the same countries to be traveled through, yet the artist on each book has given such a decidedly different treatment to his subjects that it is hard to decide which one is the best. Another booklet, "The Legends of the Saint Lawrence," retold by Katherine Hale and pictured by Charles W. Simpson, is also produced by offset lithography, and carries the reader from Montreal to the Gulf of St. Lawrence. Across the tops of the pages is shown the scenery along the banks of the St. Lawrence river, which is sketchily done in colors, while in larger spaces below are shown, also in color, the pictures of the weird legends of the St. Lawrence and the type descriptions of same. The background of the pages is done in a dark gray, while a light gray is used in the type panels as a background.



Calendars for the Year

A lithographing and printing establishment that turned out some fourteen million calendars in 1926 must have a pretty keen conception of the kind of art calendars the public likes, and also how to produce them. Judging from the three beautiful ones sent the writer by Harold E. Woodward, the able vice-president and general manager of the Woodward & Tiernan Company, St. Louis, and from a recent trip through that plant, it is not any wonder that its product has mounted into the millions. We are reproducing one of its color offset calendars in black and white, but to appreciate the real beauty of the subject produced one has to visualize it at first hand. We are sorry that our limited space will not permit us to make a larger reproduction.



* * * * *

There are calendars that are beautiful, ornamental, and useful, and there are calendars that the busy business man or executive wants placed on his desk because of their extreme usefulness. Such a calendar is being sent out by the Edwards & Deutsch Lithograph Company, Chicago and Milwaukee. It is an everyday calendar that gives not only space for memory helps, but places before your eyes every day the present day of the month, the present month's calendar, and also the six months to come. Last year Joseph Deutsch sent the writer one which somebody "swiped," but he finds the calendar so useful that this year he proposes to nail it down so that he can have it for the refill pads that come along each year.

* * * * *

For ten years The Edison Lamp Works of the General Electric Company has issued as calendars reproductions of paintings done by Maxfield Parrish. This year the subject of the painting is "Reveries" and it was produced by the Forbes Litho Company, Boston. It is remarkably well done, and "no one can see this masterpiece without realizing with what rare art the painter has caught the beauty of the light of day," nor fail to appreciate with what fidelity the lithographer has adhered to the painter's copy. It is a beautiful piece of work.

* * * * *

"Galleon Days" is the subject of the calendar issued for 1927 by the Walton & Spencer Company, Chicago. It takes one back to the days when bold pirates roamed the Spanish Main and the seven seas. In the foreground is the pirate ship, while to the right is the island of the freebooters known as "Dead Man's Chest." It is effective in its coloring, and the ornamental border, done in brown, seems to make the picture stand out all the more prominently. The whole picture is attractive in its blending of colors and is well worth a prominent place on the wall of any man's office.

Lithographic Musings

By "SULLY"

A COPY of the *Australasian,* the weekly supplement of the Melbourne *Daily Argus,* has just reached me. It is an eight-page affair, size 13 by 19 inches folded, and is done wholly by offset lithography. It is a copy of the first edition after the erection of a new web offset press, and was lithographed, folded, and delivered at a speed of 10,500 per hour. Both sides are lithographed simultaneously, one side with black ink and the other with brown to resemble gravure, the whole supplement being profuse with illustrations. It is a very creditable piece of offset work and a great deal of praise is due the staff of the *Australasian,* especially when one considers this first attempt was executed by employees who were, save one, new at the game of offset lithography. Future editions of this supplement should show steady improvement. Congratulations to T. W. Brown, the superintendent, on his first admirable showing of a newspaper by offset lithography in Australia.

ANOTHER ANGLE on humidifying was given to me the early part of January. Mr. Schlegel, the vice-president of the Defender Company, Rochester, manufacturers of photographic papers, told me that prior to humidifying and dehumidifying their entire plant, it was only from 7:30 A. M. until noon that they were able to get fairly normal production from their machines. After the noon hour the result was negligible and uncertain. However, since installation of a system of air control they have been able to maintain a standard percentage of humidity at all times, and their normal production has been maintained throughout each day. And not only that, there has been less absence among the employees due to colds, sore throats, or influenza—in fact, a decided improvement throughout the entire plant. In spite of all views to the contrary, humidification is coming even more swiftly than the growth of offset lithography. I am hoping that I shall live to see the day that even our homes will be humidified. It is already being done in the twin cities of St. Paul and Minneapolis. Why not elsewhere?

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Many States Working on Field Manager Plan

There seems to be a general interest among state press associations in the field manager plan of organization, with a prospect of several more states adopting that plan this year. We have noticed some discussions of this plan by writers in various publications, and several inquiries have recently come to the writer of this department for information about it. We always hesitate when asked to tell "all about the field manager plan, what it has done for the state, and how it has helped the publishers." It is impossible to tell exactly what a field manager plan may be or what the direct result of such organization has accomplished. In fact, it presents the same problem as publishers face when they are asked to state what benefits are derived by their business patrons from advertising in their newspapers.



G. L. Caswell

If newspapers could point directly to the results and benefits derived from advertising in their columns there would never be any question about volume of business in that department. The publisher knows how his newspaper is received and carried into the home, how it is read and reread by all members of the family, how the advertising therein is given attention, and how it is certain to make an impression for good of the advertiser. But the reader himself may not say a word about it, nor give any indication whatever to the business advertiser that his advertising influenced him in the least. Likewise the field manager in every state operating under such plan knows the good results of his work, and his members individually have profited greatly from it, but comparatively few of them speak about it or shout it to others.

In Iowa nearly twelve years ago the publishers were forced by necessity to get together on a business plan of some kind. Assaults upon the newspapers in the state legislature had cost them enormously. They seemed to be the only interest in the state that was unorganized and without a representation that could handle things directly with the lawmakers. The plain fact was that what was everybody's business was nobody's business, and this had permitted these assaults. The individual publishers were feeling it — some to the extent of hundreds of dollars a year. Then there was demoralization of advertising rates and printing prices, with no standards and no basis to center upon. At a convention called in 1915 members orated, discussed, and finally moved for a real business organization with a paid secretary to give his time and thought and attention to the problems of the newspapers of the state. They not only orated and made motions, but they then and there subscribed over $2,500 to start the thing off — twenty-five times as much as they had ever before paid to any state organization.

Some delay and considerable difficulty were encountered by the committee named to secure the man for secretary; but within a year three hundred members were signed up who agreed to support the proposition, with this writer as the shock absorber and general director of the plan. It worked out, and is still working out with splendid loyalty and harmony and with most of the original members still its best backers.

Nebraska, Missouri, Kansas, Michigan, Minnesota, Colorado, California, New York, Pennsylvania, North Carolina, Washington — all these states have since come under the plan, with Wisconsin operating successfully on a similar basis without a stipulated contract with its efficient secretary, who has been on the job a good part of his time for many years. Other states, as Illinois and South Dakota, where splendid and faithful secretaries have been serving without pay for many years, are gradually approaching the paid field manager proposition.

And now the weekly press association in Massachusetts, with vision far ahead, is trying to interest the publishers of Maine, New Hampshire, Vermont, Connecticut, and Rhode Island in a cooperative arrangement whereby they may all enjoy the benefits and get the results of a field manager. Down in Virginia this month the annual convention is making this subject the feature of its meeting; also in Oklahoma, where wonderful newspaper progress is being made, the publishers are coming to the field manager plan as fast as they can. Idaho, with its wide spaces and sparse settlements, is trying to figure ways and means to have a business head and a clearing house to help its newspaper development, and we believe Oregon is about ready to go with a field manager on full time.

Southern California, with but 130 newspapers, has set an example of progress and results under the managership of Ben H. Read, until now publishers in the northern part of that 800-mile state are asking admission and the whole state may soon find a way to come under the plan.

We are presenting this outline of the progress of the field manager plan as the best evidence that it is the correct one for a state business organization rather than try to give detailed and concrete examples of accomplishment. In some states there have for years been good and efficient press associations, with members paying sufficient dues to cover merely secretary's office expense for postage, etc. Minnesota showed one of the best examples of such state association work. But in Minnesota now the new field manager, Sam Haislet, is making himself felt as a power and a generator for better business, more business, more coöperation, and greater success for all the members.

Numerous daily press associations also have general or field managers. Usually these are working directly for advertising purposes more than in a general way for the good of all. However, they are gradually broadening into the field manager plan that will work on cost problems, rates, wage scales, legislation, protection against fraud, etc.

When you consider that many newspaper publishers are cynical, distrustful, skeptical, critical, and often downright narrow-minded regarding anything outside of their own business, it must be admitted that the new and broader idea of state organization has made remarkable headway all over the country, and it has been a pleasure for the writer to sit in on many of the preliminary conferences where such organization has been the subject.

Big business the country over has for years been organizing on a similar basis. Baseball has its general manager; the moving picture industries have their Will Hayes as dictator; the great oil companies have their "Petroleum Institute" in New York with special agents interested in different departments; the steel industry has its director; farm bureaus and unions have their paid secretaries or directors; labor was never more efficiently directed by paid heads; the radio business will most assuredly come to it if it avoids chaos and demoralization; advertising clubs are associated, with paid men in the field; no more aggressive organization is now recalled than the billboard and outdoor advertising association, while direct mail, magazine, and farm periodicals all have their direct contact through highly specialized agents with their prospects.

It is not altogether for joy nor to afford jobs for organizers or managers that newspapers should consider the same sort of organization as other big business. They have more at stake and must meet harder conditions than ever before. Theirs is no longer the game of luck or fortunate development that it was thirty years ago. It is big business in a peculiar field which must be fertilized and protected.

Observations

IF YOU HAVE STARTED the new year right, you have made your 1927 advertising rate high enough to cover the cost not only of composition, makeup, and presswork, but of overhead and circulation. Volume alone makes it possible for some newspapers to survive on the advertising rates they charge.

IT SEEMS there is still some hope of passage of the bill to eliminate government printing of private return cards on stamped envelopes in competition with regular printing establishments. Officials of the National Editorial Association have been in Washington this month urging its passage and enlisting support of members of congress. But it seems hard to dislodge a system of the kind that has been in vogue so many years, with powerful private interests behind it.

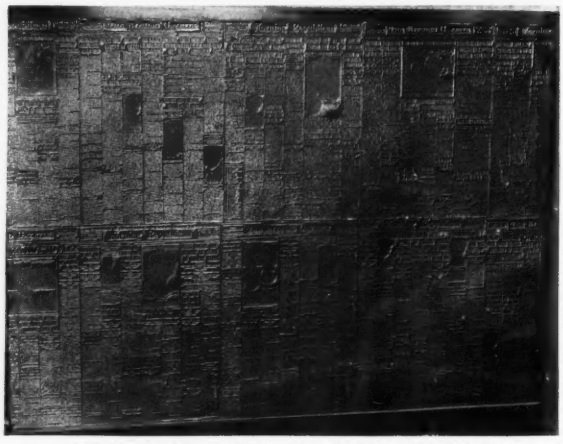
A YOUNG FRIEND recently went out from Chicago and purchased a good county seat weekly near the Minnesota line. He got his first taste of newspaper ownership and responsibility in the issue of December 2, and he thus writes of some of that first week's experience: "Please do not be too critical of my maiden effort. It no doubt could be worse, and there is no question in my mind but that it should have been better. A two-page advertisement came in late Monday and threw things out of joint. We had planned for ten pages, but should have had twelve, as we had to leave out some ads. and considerable news matter—much to my chagrin. It's mighty hard for a neophyte to break into the country newspaper game, I am beginning to find out. I have met more people in the last week than I have met in my whole lifetime, it seems to me, and I must try my darnedest to make a good impression, as I shall see these people every day and do business with them. On top of trying to get acquainted I have run the gamut of journalistic endeavor. I have written 'heavy' (?) editorials and have helped feed a run of 7,500 two-page bills off the advertisement mentioned. I have written front page stories, and have carted the papers to the post office. I have solicited advertisements, and have fed the furnace. And now, several hours after my initial issue is off the press, I have begun to worry over what I am going to have on the front page next issue. It's a great life!" And we'll always bet our dollar on the young man who sees so much work to do and is not afraid to do any kind, and then worries about how he is going to do his best in the next heat.

A NUMBER OF NEWSPAPERS over the country, tired of the usual Christmas and New Year's greetings pages wherein their advertising patrons express thanks and well wishes, etc., this year ran something new and attractive in the way of full pages of gifts offered to the first boy or girl born in the new year within their counties or territory. It is reported to us that merchants jumped at the chance to thus make an interesting diversion of their New Year's greetings and were willing not only to give liberal prizes but to pay for the space used. Twenty to sixty cards offering gifts or prizes were thus displayed on a page, and sometimes two pages were used in putting over the big idea. Just where this unique idea originated we can not say, but it has a community interest that is very attractive and that causes much talk and speculation, as you may imagine, with some anxious watching of the clocks.

Paneling an Editorial Sanctum

By LOUISE HUMISTON

An enterprising and inventive editor started a new style in wall paneling when he used the stereotype mats of his newspaper pages for wainscoting the walls of his editorial rooms. These mats are most interesting, showing quite clearly the column headings and larger type at a glance while the smaller is



An Example of How Old Stereotype Mats May Be Utilized

readable at closer range. The panels are page size of a seven column newspaper. They are used as so many squares of wall paper and afterward stained and shellacked green. The decorator has outlined them with a mahogany molding surmounted with a mottled cream verging into a deeper-toned wall paper.

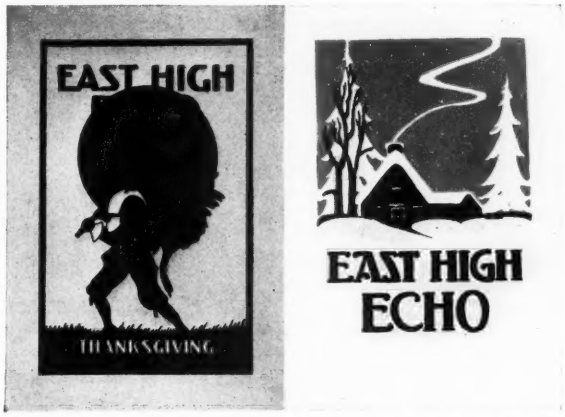
These mats are very serviceable, being tough, thick, and heavy, and although in use for several years show little sign of wear. They are difficult to put on, requiring specially prepared glue and plenty of it.

The accompanying illustration was taken in the offices of The Chew Publishing Company, of Xenia, Ohio. It was introduced there by an editor who had used it in Zanesville.

Review of Newspapers and Advertisements

By J. L. Frazier

The Independent Register, Brodhead, Wisconsin.—Your issue for November 17 is beautifully printed and the advertisements are excellent. Makeup on page 7 is not good, one advertisement appearing completely across the top, two displays of two columns (separated from the one across the top by about an inch of reading matter) appearing on the right side of the page and a three-column advertisement in the lower left-hand corner. All corners are occupied by display, with the reading matter in general in the center of the page. The proper makeup and most pleasing arrangement would be to place the six-column advertisement at the bottom of the page, with the smaller ones grouped above it and to the right. This is illustrated by our rearrangement of the page at the right of the reproduction of it as made up by you. Note that in the rearrangement reading matter in the first column runs down to the advertisement across the bottom. In this form all advertisements have some reading matter abutting and the page is more orderly and much more attractive. The size of the paper and the amount of news matter warrant the use of some large heads on the first page, which, although pleasing, particularly in view of the fine printing, is nevertheless rather dull and uninteresting in the makeup.



Attractive linoleum block covers printed in colors. From the student publication of East High School, Youngstown, Ohio, among the best linoleum block work being executed in any school.

Echo, East High School, Youngstown, Ohio.— Yours is one of the best school papers of magazine format that we have seen. The cover designs printed in colors from linoleum blocks are excellent. Design, drawing, printing, and colors are effective and appropriate. We are reproducing two of these covers which we believe will inspire and assist other students in this work. Except for one point, the inside pages are in keeping with the covers: In view of the blackness of the heads for the departments the titles in Century Expanded italic are far too weak; the contrast between these heads is too great. The type face in which the text is set, Century Schoolbook, a somewhat monotone face, is strong enough and quite suitable for use with the hand-lettered box heads; but you need bolder heads over the articles as well as bolder initials if the page is to balance in tone and be consistent.

Post-Intelligencer, Paris, Tennessee.—The two-page spread for Timmons & Gray is unusually effective, largely as a result of the variations in the shape and character of the inner panels. Even the shaded ones add effectiveness — as they would not if there were more of them — and the circles contribute an interesting variety, also exceptional display force to the matter they enclose. Balance is perfect and we consider the result mighty fine, although, of course, it would be finer — more neat, but possibly not more resultful as advertising — if fewer styles of display type were used. The four-page advertisement for Johnson & Van Cleave Company is likewise well arranged, though not so good or effective as the other.

The Wasco News, Wasco, California.— Makeup on the first page of your November 19 issue is interesting and balanced; the only fault of any consequence is that the lines in the heads are spaced too closely. Some of the heads, in addition, are not pleasing because of wide variations in the length of lines.

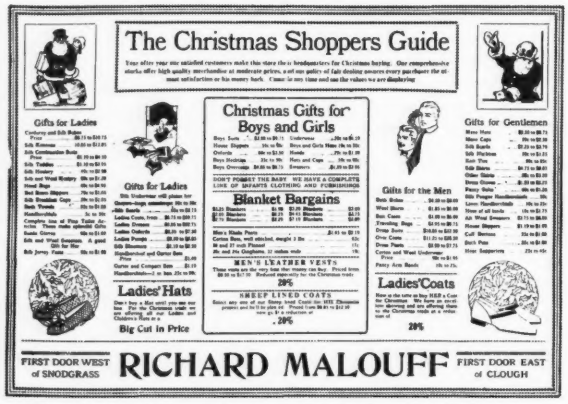


Illustrating, at the left, a faulty makeup which gives the advertiser too much of a good thing and, at the right, the same page with the ads. rearranged according to the pyramid. Note that in the rearrangement all the ads. are adjacent to reading matter, which, if there is anything to that, is just as well as if there were more of it.

Lines of drop-line heads should be so nearly the same length that any variation there may be will pass unnoticed. Presswork is very good, but the best feature about the paper is the display advertising, which is almost invariably effective in display. One weakness is the use, sometimes, of extended and condensed types, especially bad when, as in the display of the Wasco Garage, both shapes of type are in the same advertisement. The paper's appearance would be immeasurably better if you used only faces of regular shape. A few advertisements are crowded. Pyramiding affords the only way of making up in a presentable manner the volume of advertising you carry. We advise you to try it.

Bent County Democrat, Las Animas, Colorado.— Considered on the whole, your issue of December 15 is perhaps the best paper submitted this month. The printing is beautiful and the advertisements are excellent. In view of the excellence of the advertisements, we regret the makeup is inconsistent. Such a good paper in other respects certainly ought to have its advertisements pyramided, as do about ninety per cent of the papers of its class. Big half-page advertisements should be at the bottom and not at the top of a page, for the sake of appearance and the readers' interest. The readers are the backbone of a paper; without them it isn't worth anything to advertisers. The better you make your paper from the readers' point of view the better it is for the advertisers.

L. D. STAHL, Mansfield, Ohio.— Balance is so perfect on the sports page you submit as to suggest the makeup was planned in advance and the items written to fit. The perfect alignment of the heads is remarkable, especially in view of the large number of items. While some object to perfect symmetry in makeup, claiming it is monotonous and "painful," there is beauty in such a symmetrical arrangement of display features that should convince any one who is open to conviction. Monotony may be, and in the case of your page is, obviated by variety in the headlines. On the other hand, a page made up informally, that is not centered or symmetrical, may be monotonous if there is not sufficient variety among the heads. We prefer formal makeup with variety in the heads. There is rather too much contrast among the heads in the page you submit; the Cooper Black affords quite too great a contrast to the condensed block-letter face and the Cheltenham, particularly because it is so much blacker. If these heads in Cooper Black were toned down a little we would consider the page excellent. The heading across the top of the page would be improved if there were more space between lines; there is a decided effect of crowding that we do not find pleasant. We wonder if the articles were written to fit the suggested makeup, or if they naturally "broke" that way.

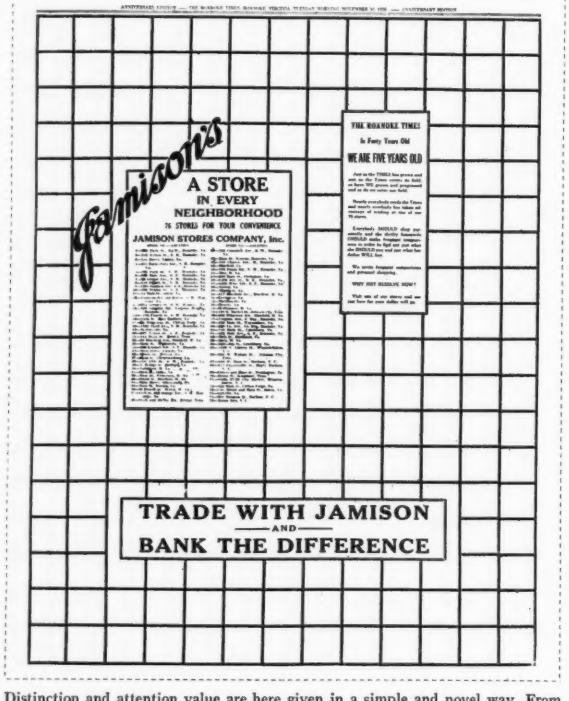


Sensible and attractive advertising typography distinguishes the *Bent County Democrat*, Las Animas, Colorado. Would extra-bold type make it more effective? Hardly.

The Roanoke Times, Roanoke, Virginia.— Your "Fortieth Anniversary Edition" is not only one of the largest, but one of the finest we have received from a city of your size. To read it, or a considerable part of it, is out of the question; but we have read and seen enough through the headlines to be convinced the editorial content is of great local interest and high grade. The print is remarkably good for a perfecting press, the makeup in all respects is excellent throughout, and the display and arrangement of advertisements is considerably above average. They could be made more effective through the use of more attractive type faces, although as used in newspaper advertising they rate quite high in appearance. One of the best features about the advertisements is that they are simply arranged and without the excessive use of ornaments and rules so characteristic of the advertising in special editions. Compositors trying to spread themselves feel that on an edition of the kind they must be more ornate than usual, and go too far. After all, a rule border (the simpler the better), type, and whatever illustrations are desirable constitute the essential ingredients of good advertising, seasoned, of course, by white space effectively distributed. It appears that all departments put forth their best efforts and coöperated in the successful result.

JOHN W. GEOGHEGAN, South Bend, Washington.— Heading is too small in relation to the size of the Sample Ballot ad.; so much of the display is close to the same size that, with the body matter also relatively large, the effect of the display is not at all snappy. The wave rule border used on this and the Valentino advertisement is not pleasing, also too wide and heavy. Straight rules would have been infinitely better; with two-point rules used double and triple on large displays you can get the desired effect of strength through width, and without too black an effect. The bottom part of the overcoat advertisement of The Men's Shop is too heavy. All the advertisements would be better if the display were in one series — of course, a good one; the DeVinne-like face often used is not a pleasing one. Heavy block-letter faces are invariably and considerably detrimental to the appearance of advertising display.

The Dental Forum, Pittsburgh.— Measured according to standard — that is, compared with similar magazines — the *Forum* is exceptionally good. The use of the monotype Kennerley introduces a type face considerably better than is customarily found in periodicals. Tory initials likewise reflect taste. But unfortunately, they are a little deep for use with the size of type in which the body is set, leaving less than the proper amount of space below. While this is not especially bad, we suggest that in order to get a more even amount of white around the initials you should set the type alongside closer.



Distinction and attention value are here given in a simple and novel way. From the big "Fortieth Anniversary Edition" of the *Times*, Roanoke, Virginia. With more stylish types and lighter rules it would be a hummer.



Sports page from the *Journal*, Mansfield, Ohio, that is so perfectly balanced as to suggest the makeup was made in advance and the articles prepared to fit, which, if true, is going a bit farther than necessary.

Printing Throughout the World

Part II.—By Roy T. Porte

NO one seems able to give a membership list of the "Swedes of New York" or tell much about them except that to be a "Swede" a man must be a good sport over a loss as well as when he wins. From gossip told, most of those who claim to be "Swedes" are printers, or those who sell to printers, all living in and around New York city. There is no constitution or by-laws, no officers, stated meetings, or ritual, but strong ties of some sort seem to link the "Swedes" together, and meetings are held several times a year.

Their motto, purpose, or whatever you may call it, of meeting defeat or victory with a smile is worth while imitating by other printers in all parts of the world. Most of the "Swedes" I know personally are just that kind. I have never met one who whined over the loss of a job or boasted about taking a job away from another printer. There may be a "Swede" or two who do this very common thing, but I have never met one. Most of them are getting along in years — but their spirits are youthful, and their outlook on life is far from being pessimistic. I am for the "Swedes" because they are the type of men who make successes, who never say quit, and who usually are found behind every business movement in their industry without much thought of personal gain. Would there were more "Swedes" in other parts of the world — who were printers. Let's have a lot of "Swedes."

As far as I know, not all the men about whom I am to write this month are "Swedes" — but if not active members, they are "Swedes" at heart, at least.

The trouble all started about twenty years ago when Paul Nathan discovered what was the matter with the printing business. No one else, up to that time and since Ben Franklin, had thought much about it. After running a small printing plant in New York for several years, Nathan took his pen in hand and wrote "How to Make Money in the Printing Business." When the book was announced, the printing business received a severe shock. To "make money" — no such thing had been thought of before and here was a New York printer giving a "how." Printers by the thousands bought the book, and it was discussed and cussed, praised and found fault with by hundreds of printers. But the idea seemed to cling — whatever Nathan's "how" was — that money might be made in the printing business.

Away in the back part of his book Mr. Nathan quoted from a book by W. C. J. Kreibel of Cincinnati, proving that it cost sixty cents an hour for labor in a printing office, at least for composition. This is the first record I can find of an hour cost based on actual figures of a year's business, taking into consideration all the expenses, using the total number of hours of labor bought, and securing a labor cost per hour. For years sixty cents an hour remained the price — it was cost only — of composition until years later some twenty printing plants in Minneapolis published records which proved that $1.10 an hour was the cost of composition. And that is how the cost idea really started — as far as I am able to find out.

Mr. Nathan died about a year ago, and I want to give him full credit for awakening printers to a realization that they should make a profit. A personal relationship with Mr. Nathan for over a year endeared him to me, despite a severe difference of opinion.

Twenty years ago Charles Paulus came out of the West and tried his hand at organization work in New York city. He is still there as field man for Mr. Oswald, and so is Charles McCoy, another western man. McCoy is a field man for the Brooklyn group of the New York printers' association.

Mr. McCoy comes from Montana — a country newspaper man. He started a monthly paper in New York city called *Printing Trade News* which became very popular. Later it was changed to a weekly paper, but did not meet with great financial success. After finally being put on a paying basis it was sold to *The American Printer*. Mr. McCoy decided to retire and go to Long Island, but the Brooklyn printers called him to service and he responded.

Charles Paulus had his great experience in board of trade work in Minneapolis and St. Paul and also in general organization work in the West, but he has endeared himself to the New York city printers he has served for many years. He belongs to an old guard, along with Heath, Mickel, Koerner, Hill, and many others. My acquaintance with him began when he and George Wray were in Minneapolis conducting the board of trade there. Later Mr. Wray became secretary of the Ben Franklin Club of Chicago, then secretary of the Ben Franklin Club of America, after which he retired to a farm in Maryland. Still later he was associated with the writer.

One of the pleasant things I look back upon in my visit to New York city is the dinner given by the Printing Supply Men's Guild of New York in honor of Frank B. Berry, president of the American Type Founders Company. At the head table was seated Isaac Van Dillen, president of the New York Employing Printers Association, and to my right, Ernest F. Eilert, president of the United Typothetae of America. To my left was Wadsworth Parker, vice-president of the American Type Founders Company. Over two hundred supplymen were in attendance to do honor to the new president, and I considered it an honor to be called upon to address the members of the organization of which I was once a member, and to be able publicly to give my token of regard to Mr. Berry.

It was also an opportunity to meet Mr. Eilert and start a friendship which I hope will continue for years. Mr. Eilert has succeeded in securing men worth while to take up organization work, and with a keen insight into the needs of the printing industry has emphasized the ideas of "marketing" printing. Since the thought brought forth by Mr. Nathan that a profit should be made, there has been a steady advance in better business, and when it has been fully developed and impressed upon the minds of printers that printing can be actually "sold" or "marketed," there is some hope of making printing the kind of a business it should be.

"Too long printers have been waiters," Isaac H. Blanchard said to me. "They have taken the orders that have been handed to them — usually on a bid — and executed them. They have never realized how necessary printing is to the whole world, and have been but servants of the public. Today printers are waking up to the fact that they can be leaders and their printing is a necessity. That means they can sell their product instead of merely filling orders. To the spreading of this idea I am now devoting my time."

And I saw him in the midst of his work. Several clerks, a stenographer, and five field men of the New York Employing Printers Association were about him and he was ready to explain a campaign to get over the plan of selling to the local printers. I wish I could have stayed for the entire conference. To listen to a man like Isaac H. Blanchard talk on selling printing is worth a good deal, but another man was impatiently waiting for me — Charles Francis.

Mr. Blanchard and Mr. Francis have both retired from active business life and are devoting their energies toward bettering the printing business. Both men have been successful — unusually so — and both are now indulging in hobbies that give them great joy and yet in the future will give to others even greater joy.

Mr. Francis has written a book called "Printing for Profit." Surely if any man does, Mr. Francis knows the profit that may be derived from printing. His hobby, however, is much different from Mr. Blanchard's.

Having been a workman, and having occupied all the important positions from "devil" to "proprietor," he takes a great interest in the workmen, especially in training those who are to do the actual work of printing. We may talk of selling or marketing printing, but, after all, unless we look to the source of printing, the production end of it, selling or marketing will be of little use. We must produce something worth selling as a proper basis.

Can one imagine labor, employer, and education all agreeing on a problem? It has been done in New York city. The board of education, the labor unions connected with the printing industry, and the employers of labor are all coöperating in conducting a trade school for young men and women who want to know more about printing. I have not the space to go into the finer details, but in the "central" school some eight or nine hundred pupils are taught presswork and composition. No young man or woman can secure full membership in the unions without first passing the rigid examinations of the school — whether a graduate or not. If the person fails, then he or she must attend the school until the examination may be passed. Another school is located on Fourteenth street, where composition only is taught — along with English, spelling, and a few other required studies.

The one thing that impressed me as I visited the schools with Mr. Francis and met the faculty was the clean, orderly appearance of the rooms, the modern equipment, and the type of men and women conducting the schools. Both the labor unions and the employers more than match the school board in money contributed, in order that high-grade people can be employed to conduct the schools and first-class results may be obtained.

Without being told so, I gained the impression that to Charles Francis must be given much of the credit for the idea of these schools. He has a fatherly interest in them, and more than any other one man is back of the schools. The Charles Francis Press may remain a monument to his industry, but some way I feel these two schools are a far greater accomplishment than even his business success. They will mean more to the printing world. I wish personally to record this.

And now to another "Swede." Think of a man employing nine or ten people, getting up early in the morning, working until late at night — but never on Sunday — and making just a bare living! Many printers are doing business in this manner today, and probably will continue to do business that way for years to come. But Dad Walters over in Brooklyn finally decided such business was a bit rough going, so he reduced his force to four people, quit the workshop, got down at a reasonable hour, quit when the rest did, took Saturday afternoons off, doubled his salary, bought a car, paid up the mortgage on the old home and shop and looked the world in the face. Of course, lots of customers quit him, and other printers got the work, but Dad seems quite content, just a mite prosperous, and doing well, thank you!

All of which required considerable nerve, the virtue many printers seem to lack. To actually do with less than half the usual force, to see machines stand idle, have too much material, and still actually refuse work may appear ridiculous. But Dad smiles serenely, content to know he is taking out over twice as much from his business as before, content to be a "small" printer, and content to let others fight for the "job" while he enjoys life.

In due time, no doubt, every city will have a statue of Benjamin Franklin — the patron saint of all printers. Of course, it was to be expected that Boston and Philadelphia, as well as Paris, would put up statues to dear old Ben — who was so intensely human — but that you will find a particularly pleasing one in New York city might occasion some surprise. Yet in the city park surrounding the city hall on Park Row is a statue of Ben, who benignly looks down on the crowds that ebb and flow across the way and either appear or disappear into the mouths of the subway. Just across the way is the colossal "Civic Virtue" fountain that the ladies do not care very much about. I tried to figure out what the "Civic Virtue" fountain meant — but it was beyond me, so I went back to Ben and noticed the statue had its back to all the old newspaper buildings, which I feel doesn't meet with the approval of Ben himself.

There is one great mystery in my life. Some twenty years ago Bill Fisher was the secretary of the Porte Printing Company, Fargo, North Dakota. It was not a big company, so between producing book plates — for which Bill is famous — he kept our books. One day it was discovered that the books were ten dollars off. We called in an expert, but he failed to discover just where and how the error was made. As far as I know now, it was never discovered and remains today as the "Great Ten Dollar Mystery." But Bill Fisher went on. He married a bishop's daughter, which meant he really must work; so, finding bookkeeping for the little print shop not so profitable and the demand for book plates not any too great in the Far West, Bill and Dorothy packed up and moved to the East.

If you will take up a copy of *Judge* you will find the name of William Edgar Fisher as one of the associate editors. That's Bill of the "Great Ten Dollar Mystery." Bill fussed around the great city for a while and then settled down to real business with William Green, the great printer on the west side. With his natural artistic ability and what I taught him of the printing business, Bill got along very well, and when finally *Judge* fell to the lot of William Green, Bill was naturally placed on the editorial staff to see that things went all right, but at the same time taking full charge of the art department of William Green, now incorporated, as Mr. Green passed away a year or two ago.

I'm rather proud of Bill, even if he is an artist. His North Dakota days didn't do him a bit of harm, especially after Mrs. Fisher entered into them, and the little and big Fishers that keep Bill worried and hustling.

Now to that big man of New York city who has long kept a fatherly eye on printers and printing — Frank C. Crawford.

He, like all other men, has a hobby — not one to satisfy a mere personal pleasure, but one that is of value to men. He is wrapped up in "industrial arbitration" or what might be called "business adjustments." It is common sense business law without courts, where any business difficulties may be settled promptly and satisfactorily by men who understand the business involved, and without staggering costs. Mr. Crawford has seen this idea work out so satisfactorily in printing that he is now advocating it for all lines of business. He is also working to bring about the passing of laws in the various states to make such methods of adjusting business differences or troubles legal.

And there are other men in the printing industry of New York city who are doing great things — but space is short.

The boat awaits, the baggage is on board, passengers are coming up the gang plank, a whistle blows, the boat moves, and we are off to our adventure. As to the print shop on the ship, printing at Havana and Panama, a storm at sea, and other adventures, you must wait, as at last we have started to learn of "Printing Throughout the World."

EDITORIAL

The Exposition Issue of The Inland Printer

Preliminary announcement was made last month of the craftsmen's exposition issue of THE INLAND PRINTER — the Printing Equipment and Supplies Number, so-called, to be issued August 1. Our idea with this issue of the magazine is not only to produce a collection of interesting reading matter but also to present an educational and informative review of the progress of the printing industry since 1900. All the men who will produce this review will be experts in their lines; the very best that money can procure. No expense will be spared to make this the greatest issue of a printing magazine ever published — a symposium of a quarter century of progress as seen and visualized by the best minds in the industry. Every machine and every piece of equipment that has had anything to do with, or has played any part, in this wonderful progress will be given due appreciation.

The show we wish to commemorate with this equipment issue is called the Fourth Educational Graphic Arts Exposition. We wish to elaborate on this as far as we may. THE INLAND PRINTER circulates all over the world; thus we are privileged to bring the lessons, the educational features, of the exposition within reach of those who otherwise could not partake of their great benefits. In other words, we will do our bit to make it international in scope.

But we wish to do even more than this. The craftsman movement — the greatest movement in living man's memory — has been born within the period to which we dedicate this issue. Due appreciation will therefore be given this movement in poetry and prose. To that end we are offering a prize of fifty dollars in gold for the best appreciation of the craftsman's movement — the best tribute to the craftsman's creed or the craftsman's slogan — open to any member of a club of printing house craftsmen. There are no strings tied to this offer: the best piece of poetry or the best piece of prose in eulogy of the craftsmen's movement, will be given the fifty-dollar prize, and the author will be given all the praise and all the fame the authorship of such eulogy as a part of THE INLAND PRINTER editorial work may entail. The author may suit himself as to the form of his eulogy; the only thing we require is that if it is made in the form of poetry it must be limited to four verses of eight lines each, and to two hundred words if submitted as prose composition. The copy must be in our hands on or before June 20.

Remember, that the contest is open to members of craftsmen's clubs only. We know there are talents of many and varied kinds within the craftsmen's organization, and we take this means to ferret them out. We feel satisfied that our confidence is not misplaced, and we await the result with pleasure.

A Plea for Better Christmas Cards

All through the season we looked in vain for some new idea, some new design, or some new thought in the regular lines of Christmas and New Year cards. There used to be a time when something new and something really attractive caught our eye at practically every card stand, so that even the most fastidious could find something to his heart's content — something really worth while to send as a greeting to friend wife or her sister. But not so of late; the same trite, stereotyped greetings stare one in the eye from practically every stationer's sample books. Whether this is caused by lack of initiative or whatnot we do not know; what we do know is that a little more progress shown would be greatly appreciated.

Compare this condition with the private made-to-order cards, and the praise must surely be given to the latter. There is Bilfaf's folder, for instance. The inside shows the broad back of Bill *sans* coat and vest, while the front, compositor style, is turned toward an old-fashioned type rack; in his left hand is held an ordinary composing stick while the right hand is bringing the last letter of the words " Merry Christmas " toward the stick. It is an admirable thought well executed. Sim W. Crabill, Times-Mirror Printing House, Los Angeles, sends his greetings on the bottom of an inner sole (the whole-souled brand, he says), and on this sole he conveys the following wish: " From the bottom of my sole I wish you a Merry, Merry Christmas; upon my soul I do." Somebody used brain juice to get up a greeting like that; it didn't just happen.

On the front page of Jerome Gray's four-page Christmas folder appeared the following choice bit of wit: " Gray Matter, a story of Christmas cheer in everybody's home but ours. By Jerome B. Gray." Herman Roe, the popular president of the National Editorial Association, has zinc-etched a front page of the Northfield *News* on the first page of his eight-page Christmas folder, on which there is pasted a photographic print showing the Roe family — large and small Roes in a row. On the inside we read: " May the joy of achievement, may the happiness of contentment, and may the peace which passeth all understanding be yours this Christmastide and throughout the coming year." Nothing trite about this greeting. It was signed by the president of the editors himself, but every member of the Roe family had joined in it according to an inserted card bearing many kinds of handwriting. It sprays Christmas cheer in makeup, production, and sentiment, and that is just what Christmas cards are made for. Ethel and Leo Hart, of Rochester, have tied a red wishbone with an olive ribbon to their Christmas folder on which this appropriate greeting is printed: " A hearty wish for health and happiness from the Harts."

We could keep on with this recitation until the wee small hours of the morning without running short of material; but what's the use? What we already have mentioned proves that when some one will open the faucet of his think tank the trite and stereotyped Christmas wish will vanish quickly, and in its place will come forth sentiments that carry both joy and good will to the recipient. Let's have a little more of this latter kind, some purple-hued sentiments, if you please.

Why Not Mass Selling of Printing?

Mass production means overproduction unless new avenues of consumption are discovered. The automobile people found it so; so also the lumber people, the fruit growers, the bakers, etc. They found their salvation in mass selling; they organized for the purpose or used their national organization as the pivot of their selling plans. Printing is the largest industry in the country, judged from the increase in value given the raw materials by manufacture; and it is steadily growing, meaning overproduction unless new avenues of consumption are found. Why not try mass selling? It is an admirable idea to train salesmen; but will it bring us anywhere? Competition we will always have with us, cut-throat competition probably also; but if the use of printing can be increased by mass selling, who cares about competition?

The Testimony of an Authority

William Gamble is the editor of *Penrose's Annual,* that splendid review of the progress of the printing trades from a mechanical or scientific viewpoint; nay, he is more than that, he is the man back of every statement made in that annual. Any one who knows what *Penrose's Annual* is, knows the full meaning of this statement. Mr. Gamble is also author of numerous books on photomechanical methods and photoengraving in general; in other words, he is an unquestioned authority in his line. Therefore, whatever he says about process work in the photomechanical lines carries the full authority of a recognized leader. It is particularly pleasing at this time to read his annual review of process work in the current issue of *Penrose's Annual.* This is what, among other things, he has to say:

> The most outstanding feature in the development of photoengraving in recent years is its widespread and extended use for the illustration of daily newspapers. The writer remembers contributing to a trade journal in 1887 an article which discussed the practicability and possibility of establishing an illustrated daily newspaper. The idea was not new, for there had already been such a venture launched in New York, called the *Daily Graphic,* as far back as 1873; but it was illustrated by a photolithographic process. Even so, it startled the printing world at that time by showing that it was possible to supersede wood engraving, which was then the only process available for producing illustrations for the printing press. Although it would not be correct to say that halftones were not thought of at that time, it is the fact that they were not used, and had hardly progressed farther than experimental efforts. Stephen H. Horgan, the well known American writer on photoengraving (in THE INLAND PRINTER), was superintendent of the process department of the *Daily Graphic,* and was experimenting with halftones as early as 1876; but his first results were not published until 1880, when a highlight halftone appeared in the above named journal. This block has recently been reproduced, and is much better than many of the newspaper halftones of today. As the first example of newspaper halftones it is very interesting.

Work Versus Class

A week or so ago we received a letter from an eastern free-lance advertising writer. In the letter he states: "From the inquiries received it is logical to infer that a considerable number of advertisers are not yet familiar with this writer's fees. I've consequently issued a fee schedule — the first, I believe, ever to be issued by a free-lance writer." The schedule of fees follows: "Per advertisement, $500; twelve advertisements, $5,000; thirty advertisements, $10,000; per brochure, $1,000; consultation per hour, $25. The foregoing charges prevail in all instances where no time contracts exist."

To an editor of a printing magazine who for years has recommended, advocated, yea, pleaded for adequate compensation to the printer who can help his customer with appropriate copy and layouts, this letter is sweet music. It sounds like the trumpet blast of a new era. The letter is frankness itself; it is the product of a man who is sure of his footing — a writer who is not chasing the wind. Every line in his letter breathes of class — type setup and typewriting, as well as every least little embellishment on the card schedule of fees. The stock used is of the best obtainable; the typography simple but neat, carrying the earmarks of artistry; and the presswork is in two colors, although one might have served the purpose. It is evident that it was not a price job; yes, more than that, evident that the job itself and its appropriateness were the consideration, not the money it would take to produce it. That, too, may be one of the reasons why this free-lance writer has nerve enough to ask the fees he does.

Class — class — class — all over the sheet; not work but class, atmosphere, has been the sesame that has opened or will open the door to fame and riches — for him as for others who break away from the beaten path.

Years and years back we had charge of an entertainment for a certain occasion. We rented the largest hall in the city, hired the costliest decorators, imported entertainers and paid them the highest prices ever known to have been paid for like entertainment up to that time. The rest of the committee raved and insinuated that we would bankrupt the organization sponsoring the entertainment. But we paid no heed; just before the opening of the entertainment we topped our lavishness with an order for ten dozen full-blown, long-stemmed American Beauty roses for the speakers' table. When the curtain rose, the first view the audience had of the stage was this great mass of red roses. It at once gave an impression of class, and would have been worth twice the money. The entertainment that followed had class stamped all over it. It was an occasion of which the organization might well feel proud. Incidentally, but as an item of minor consequence, more money was made on the entertainment than the organization had made on a like affair before or since. Days before the event, the S. R. O. sign was out; tickets were at a premium, although the prices charged were almost double the usual. Thus we are inclined to believe that men will pay the price for value received.

This dissertation is mainly addressed to printers with service departments, but may just as appropriately be taken to heart by any printer of high-grade products. In whatever you do let "class" be your watchword, and you will soon be climbing up to the top of the ladder.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

History of the United Typothetae of America

By Leona Margaret Powell

MISS POWELL, the author of this fascinating history of the United Typothetae of America, was for years a valued employee at the headquarters office of this organization, first when the industrial relations department functioned under the leadership of F. A. Silcox and later when it was merged with the research department under the leadership of Francis H. Bird. Thus she had an unusual opportunity to gather and compile the rich material which from year to year formed the story of the development of the printing industry in America — first the years of strife, discord, and contention between masters and men, then a few years of peace, concord, and amity; and finally the fight for the forty-four hour week, which almost sapped the life blood of the industry, but in which the United Typothetae of America as such was an interested but passive bystander.

This material, indexed and classified in chronological and enumerative order by a skilled compiler, assumed proportions overlapping the boundaries originally set. As the author at the time was preparing for the degree of doctor of philosophy, the material suggested itself as a fit theme for the doctoral dissertation. It was completed for this purpose and accepted by the department of political economy at the University of Chicago in 1924. Later it was added to and published as a 220-page book.

It is a great piece of work Miss Powell has given us in this "History of the United Typothetae of America," a work that will be needed and appreciated more and more as the years go by and the events as they occurred become blotted from man's memory. An organization with such rich historical material as the United Typothetae of America really requires an historian of its own. Every year adds new and interesting pages to its history which must be preserved. Miss Powell has made a fine beginning; possibly she can be prevailed upon to continue.

THE HISTORY OF THE UNITED TYPOTHETAE OF AMERICA. By Leona Margaret Powell, Ph.D. 220 pages, 5½ by 8¼; cloth binding. University of Chicago Press, Chicago. $2 net.

The Christmas Annuals

SEVEN Christmas annuals came to our desk this year — one domestic and six foreign. Of the foreign ones two came from Tasmania, two from New Zealand, one from Australia, and one from South Africa. Really, only two of these publications are annuals in the strict sense of the word; the others are annual editions of daily or weekly newspapers. Nevertheless, their size, make-up, and general appearance entitle them to the classification "Christmas Annuals."



Only Christmas Annual Published in America

5-8

British South Africa Annual

Last year we published a halftone reproduction of the front cover of this annual and in the caption stated that the make-up, presswork, and illustrations were excellent. We may, without fear of contradiction, say that this year's annual is equally as good; it is good to look at and interesting to read. In the "Foreword" the editors say: "Once more it is the object of the annual to delineate in picture, in prose, and in poetry the charm of the freer life as it is lived in that portion of the one-time mysterious Africa that lies south of the equator." No better printing may be found anywhere; the halftones in black and colors are marvels of beauty, especially the duotone prints. It is published by Hortor's Limited, and printed at their Cape Town plant.

Jul i Vesterheimen

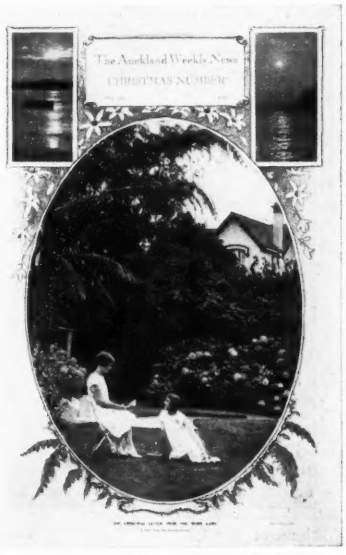
This is, as far as we know, the only Christmas annual published in the United States. It is a magazine of fifty-six pages and cover, 10½ by 14 inches, with four process plates in four colors, reproduced from original paintings. The cover is printed in four colors and gold and stippled; the four-color plates are also stippled. The text matter is in English and Norwegian, about half of each. The book is profusely illustrated with original drawings and designs. It is a beautiful book and a great credit to its publishers, the Augsburg Publishing House, Minneapolis.

"The Weekly Press"

Christchurch, New Zealand, is the home of *The Weekly Press*, of which the annual was the Christmas number. It is published by the Christchurch Press Company, Limited, printers, lithographers, and bookbinders. Practically all of the inside pages are taken up with halftone illustrations of New Zealand life — nature scenes predominating.

Auckland "Weekly News"

Another pictorial review of the New Zealand fairyland, containing thirty-two pages of halftones in black and colors and one four-color plate. The halftones are well printed and the make-up is excellent.



The Beauties of Auckland, New Zeal [illegible]

"Illustrated Tasmanian Mail"

The first thirty-two page section of this annual is printed on newsprint; therefore the halftone illustrations do not show to advantage; but this shortcoming is offset by the following sections: the first eight pages containing tipped-on four-color inserts, while the next forty-eight pages are filled with halftone illustrations in black and colors, showing a great variety of subjects. The publishers are Davies Brothers, Limited, Hobart, Tasmania.

"The Western Mail"

This publication has its home in Perth, Western Australia, where it is published by the West Australian Newspaper Company, Limited. It contains a number of beautiful illustrations in black and colors, portraying Australian life; also stories and articles of much literary merit. There are four thirteen-pica columns to the page, set in eight-point solid, with eighteen points between columns. The presswork is excellent.

"The Courier Annual"

The publishers, W. R. Ralph & Sons, Limited, Launceston, Tasmania, state that *The Courier Annual* "aims at portraying Tasmanian life in its many phases, particularly its galaxy of scenic assets." On the cover is a four-color reproduction of a Tasmanian bathing beach, and in the text matter there are numerous full-page illustrations in two, three, and four colors, showing how the Tasmanians live. If the aim of the annual had been solely to advertise Tasmania — for real estate propaganda, as we call it — it could not have done it better. Tasmania must be a wonderful country, as it is here pictured by pen, brush, and camera.

Samples From the European Book Marts

By N. J. Werner

History of the Book and Printing in Belgium

THE third part of the *Histoire du Livre et de l'Imprimerie en Belgie* is at hand. This volume comprises 136 quarto pages, printed with the elegant Plantin Old Style monotype face, in ten and fourteen point, on a fine heavy coated paper. In this part the "Typography of Antwerp in the Sixteenth Century," "Typography in Belgium Outside of Antwerp in the Sixteenth Century" and "Christopher Plantin and His Contemporaries" are treated under these heads. These articles are accompanied by reproductions and examples of the typography under discussion. The work represents a large amount of research and is a most valuable contribution to the history of the printing art, and naturally has great value for the bibliophile. This Belgian history is published by the Musée du Livre, rue de la Madeleine, Brussels, and its superior printing is by the Maison J.-E. Goossens, of the same city. The work is issued in eighty numbered copies and is therefore likely to become a rarity in time.

Das Bibliographische Institut

To commemorate its first centennial since its organization, the Bibliographic Institute at Leipsic has published, under the above title, a jubilee volume of 324 large octavo pages, in which are recorded its history and the biographies of its founder and his successors in the ownership of the concern. It is printed with a well leaded and rather handsome variation of the Bodoni letter, and has many inserts presenting portraits of persons connected with the institute, as well as copies of old printed documents. This publishing concern was established at Gotha in 1826 by Carl Joseph Meyer, who died in 1856, at the age of sixty. In 1828 it was removed to Hildburghausen, and in 1874 to Leipsic, where in time it grew to vast proportions and became one of the leaders in Germany's publishing field. Notable among its issues were "Meyer's Lexicon," "Meyer's Guide Books," "Meyer's Editions of the Classics," "Meyer's Popular Editions." "The Lexicon" is now in its seventh edition. A list is given of all the works, including books, atlases, and periodicals, issued during the century. In 1925 the concern employed about 800 people. The entire jubilee volume evidences careful editing on the part of Johannes Hohlfeld. It was issued in 2,000 copies for private circulation. The binding is very handsome, being in green cloth with attractive gold stamping.

Almanahul Graficei Romane

This almanac for the present year is a 232-page volume devoted to the interests of Roumanian printers, and we find it rather good to look at even though we are unable to read the language. It is well printed with a fine type face and is attractively bound. Illustrations show a number of new tools and appliances, and inserts show a number of job specimens. It is issued by the publishers of the *Grafica Romana* at Craiova, Roumania.

A Collection of Printing by Students

Though a bit late in reaching us, the collection of selected examples of work done in the school year 1924-25, at the Technicum für Buchdruckerei at Leipsic is very interesting indeed. Under the superintendency of Georg Mäser, the pupils of this printing trade school show specially excellent progress. We might wish that our American trade schools could make as good a showing. The work shown includes plain and ornate type jobs, in black and in color and tints, as well as a considerable amount of really skilful hand-lettering. Credit is given each scholar whose specimen is presented. A short report of the school's activities for the year precedes the specimens. From this we note that the school is now in its twenty-eighth year. Along with the above collection of students' work came a pamphlet giving the scheme of courses of the Technicum für Buchdrucker. The faculty, including the director, is composed of twelve instructors and lecturers, and the courses take in practically everything one should know about producing and selling printing.

The Edgewater Beach Hotel Salad Book

By Arnold Shircliffe

We are not reviewing this book because of its contents, although we will frankly admit that we also have given these due consideration. No, it's the makeup of the book that forcibly struck us with its appropriateness. The cook book, or the book of recipes of tasty and wholesome food, surely ought to be clothed in such a dress that whatever it brings forth should help to create a desire for good food in the reader; otherwise it would not be much good. But it is seldom so; cook books are usually shabby to look at. The book before us, however, is of a different kind. It is dressed in a beautiful lettuce-green cover, gold embossed, while the text matter is illustrated with numerous process plates in four colors. The composition is set in twelve-point monotype Goudy Old Style, and printed with wide margins on an offset stock. It is a pleasing book to look at and a good one to follow for any culinary expert.

The Edgewater Beach Hotel Salad Book. By Arnold Shircliffe. 266 pages, 7 by 10; gold stamped fabricoid cover. Numerous four-color plates. The Hotel Monthly Press, Chicago. $5.

Utilizing the By-Product of a Printing Business

By Edwin H. Stuart

This is a book by Stuart of Pittsburgh, the printer about whom you have seen so much in the columns of The Inland Printer the last half dozen years. Stuart says he has "produced this book because there is a by-product of printing that, although not directly saleable, may be utilized to increase volume, reduce overhead, and insure greater profits. We have used this by-product for four years, and its utilization has contributed very materially to our success." Thus it should seem that it is a book for which every printer has been waiting. It is not every day that such information is offered at bargain prices. One thing is sure, Stuart knows what he is talking about, and he talks in a language that easily can be understood.

Utilizing the By-product of a Printing Business. By Edwin H. Stuart. 100 pages, leather binding. Edwin H. Stuart, Incorporated, Pittsburgh.

Elements of Composition

This is the third of a new series of books, published by the department of education of the United Typothetae of America under the general title, "Standard Text Books on Printing." As the name implies, it deals with the fundamental principles of typography. We quote the following from the "Introduction," which will give a fair idea of the aim of the book: "The subject matter . . . represents a composite contribution to teaching material which has engaged the attention of the leading printers and educators of this country. It is written in simple, dignified language, intelligible to the student and to the craftsman. It is adaptable to all types of schools in which printing is taught. It can be used to best advantage in junior high schools, academic and technical high schools, trade schools, and in colleges and universities."

Elements of Composition. 188 pages, 6 by 9; cloth binding. Department of Education, United Typothetae of America, Chicago.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

John J. Deviny Joins Miller Saw-Trimmer Force

JOHN J. DEVINY, assistant director of the Bureau of Engraving and Printing, has tendered his resignation to accept a position with the Miller Saw-Trimmer Company. His resignation becomes effective February 15. On or about that date, Mr. Deviny will assume his new duties as the Miller company's director of research and publicity. In an executive capacity he will travel extensively, representing the company at printers' gatherings, and making researches in the interest of the trade. For the present he will retain his residence in Washington.

Mr. Deviny is well known in printing circles, having been actively identified with the industry and in organization work for twenty-five years. He is a charter member of the Washington Club of Printing House Craftsmen; was one of the organizers of the International Association of Printing House Craftsmen in Philadelphia in 1919; was the first treasurer, and is now serving his second term as president. He was at one time president of Plate Printers' Union No. 2.

Mr. Deviny was born in Washington, June 9, 1882. He is a practical printer and for twenty-six years has had intimate contact with the various processes of engraving and printing. During the World War Mr. Deviny was general superintendent of work of the United States Bureau of Engraving and Printing, in which eighty-five hundred employees were engaged in the production of printing. Since October, 1924, he has been assistant director of that institution.



John J. Deviny

Winners Announced in Design Contest

WINNERS in the contest for a seal for the Master Printers Building of New York have been announced, the first prize of $150 being awarded to A. C. Frank, of the John Russell Pope Company, New York city. The requirements of the contest called for original, decorative designs, symbolic of the printing craft, and suitable for cutting in stone, molding in bronze, working in stained glass, and adaptable for enlarging and reducing for printing purposes. The first prize design will be carved in stone over the doorways of the three entrances to the Master Printers Building, which is now in course of construction at Thirty-fourth street and Tenth avenue, New York city. The emblem will be used also on the bronze elevator doors and worked into the stained glass windows of the library and club rooms. Prizes of $25 each were awarded to Edwin A. Greiman, of Mount Wolf, Pennsylvania; Otto W. Fuhrmann, of the Blanchard Press; Teasdale Barney and Nat J. Livington, all of New York city.

The judges of the contest were E. F. Eilert, president of the United Typothetae of America; Burton Emmett, honorary president of the American Institute of Graphic Arts; Charles Francis, dean of the American printing industry; John Clyde Oswald, managing director of the New York Employing Printers Association, and William Edwin Rudge, printer.



First prize,
A. C. Frank, designer.



A. C. Frank,
Winner of first prize.



Second prize,
Edwin A. Greiman, designer.

Walter Gress Instructor at Carnegie

Walter B. Gress, formerly director of printing at Princeton University and one of the winners in our recent cover contest, has been appointed instructor in typography in the department of printing at Carnegie Institute of Technology. The appointment became effective with the opening of the new year. We take great pleasure in using this means to congratulate both parties to the deal.

North Side Printers Hold Exhibit

An interesting feature of the January meeting of the North Side Printers Guild, Chicago, held at the Sheridan Plaza Hotel, January 10, was the exhibit of letterheads. Copy had been furnished each member, and twenty-seven of them submitted their conception as to how the letterhead should be set up and printed. As no two letterheads were alike, the exhibit attracted considerable attention.

Cline Again Heads Chicago Supplymen

J. P. Cline was elected president of the Printers Supplymen's Guild of Chicago at its January meeting; Harry Hodson, service manager of the J. W. Butler Paper Company, was elected vice-president; G. R. McNear, of the Cleveland Folding Machine Company, treasurer; and the ever willing worker, Charles H. Collins, the president of the international organization, was elected secretary for the twelfth consecutive time. The organization is steadily prospering.

Print Shop Displays Products

The Reynolds Printing Company, New Bedford, Massachusetts, held an exhibition of printing at the First National Bank of its home city on January 3-5. All kinds of commercial printing was displayed, and the exhibit brought forth considerable praise.

Free Evening Courses for Printers

The New York Evening High School announces two free courses of value to printers, proofreaders, copy preparers, editorial workers, advertising people, printing salesmen, printing office workers, clerks, and other men and women interested in the printing and publishing lines. The courses consist of lectures and practical work, and are given during the evening, between 7:30 and 9:30. The first session was held on Monday, January 10, and the classes will be continued until the middle of May.

Luncheon Meetings Benefit Printers

A series of five luncheon meetings for the benefit of printers and advertising men was held at the Union League Club under the auspices of the Paper Mills Company, Chicago, during the week beginning January 10. At each luncheon meeting, E. B. Bowman, of the S. D. Warren Company, presented his lecture on modern methods of advertising and the relationship of printing to promotional plans. Mr. Bowman illustrated his lecture with graphs and reproductions of national advertising to demonstrate the value of what he called "piled-up impressions." Such services are of great value.

Honor Walter C. Bleloch

A surprise party was tendered Walter C. Bleloch, manager of the Chicago agency of the Mergenthaler Linotype Company, upon the occasion of the twenty-fifth anniversary of his joining the company. The affair, held at the New Bismarck Hotel, was arranged by a committee of employees of the agency acting under instructions conveyed to them directly by the general officers of the linotype company, who also arranged to present to Mr. Bleloch a valuable gift in recognition of his efficient service. The employees also presented Mr. Bleloch with a gift of their own as a token of esteem and loyalty. The presentation speech was made by J. W. Sutherland of the Chicago staff, who also acted as master of ceremonies.

Franklin Essay Contest

The United Typothetae of America, through its committee on education, is sponsoring for the second year a Franklin essay contest at the request of the International Benjamin Franklin Society. The subject for 1927 is "Benjamin Franklin's Contribution to American Independence."

According to the announcement "a gold medal will be awarded by the International Benjamin Franklin Society to a printer's apprentice or to a student in a school of printing who will write, before June 1, the best essay of about one thousand words on 'Benjamin Franklin's Contribution to American Independence.' The contestant must have been in his present connection, either as an apprentice or a student, for at least six months. The manuscript must be typewritten or printed from type, written or printed only on one side of the paper, and mailed to the committee on education, United Typothetae of America, 600 Jackson boulevard, Chicago, Illinois."

Nickels Appointed Eastern Manager

John J. Nickels has been appointed eastern manager for the E. W. Blatchford Company to succeed the late Thomas W. Morrell, who died December 7. Mr. Nickels is well known in printing circles in the East and has been in charge of sales in the metropolitan district for the Blatchford company for over twenty-one years.

The Calendars of 1927

Ordinarily we receive a great number of calendars, but this year we missed many old friends. The reason for this we do not know — maybe no one had time to print them. The following remembered us as before:

Artcraft Engraving Company, Kalamazoo; F. W. Bond Company, Chicago; Brock & Rankin, Chicago; Canada Printing Ink Company, Toronto; Castle-Pierce Printing Company, Oshkosh, Wisconsin; Champion Coated Paper Company; Clark & Matheson, Auckland, New Zealand; W. P. Collins Oil Company, Chicago; Columbian Rope Company; Colyer Printing Company, Newark; W. B. Conkey Company, Hammond; R. R. Donnelley & Sons, Chicago; Eagle Printing Ink Company, New York city; Edwards & Deutsch Lithographing Company, Chicago; Eilert Printing Company, New York city; Wm. F. Fell Company, Philadelphia; Gatchel & Manning, Philadelphia; Globe Engraving & Electrotype Company, Chicago; J. M. Huber, New York city; Insurance Press, Boston; Jacobs & Co., Clinton, South Carolina; Kalamazoo Vegetable Parchment Company, Kalamazoo; Kohl & Madden Printing Ink Company, Chicago; London School of Printing, London, England; The Loring-Axtell Company, Springfield, Massachusetts; McKellar & Platts, New York city; E. W. Meyer Company, Milwaukee; New Jersey State Home for Boys, Jamesburg; Poole Brothers, Chicago; Morris Reiss Press, New York city; Reynolds Printing Company, New Bedford, Massachusetts; Richland Democrat, Richland Center, Wisconsin; Stettiner Brothers, New York city; Stevens & Wallis, Salt Lake city; Stolp-Gore Company, Chicago; Tileston & Hollingsworth Company, Boston; Thomas Todd Company, Boston; Tremont Printing Company, Bronx, New York; United Electrotype & Stereotype Company, Chicago; Walton & Spencer Company, Chicago; Byron Weston Company, Dalton, Massachusetts; West Virginia Pulp & Paper Company, New York city; York Printing Company, York, Pennsylvania; Falulah Paper Company, Fitchburg, Massachusetts; The Holmes Press, Philadelphia.

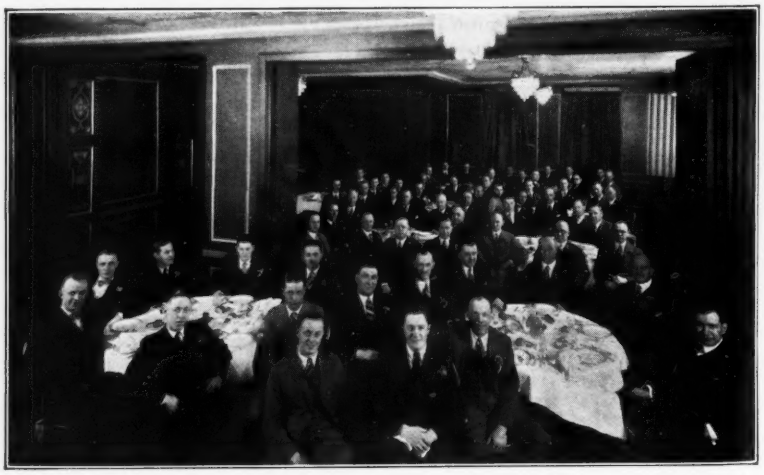
In Memoriam

JAY W. BROWN, president of the Calumet Ben Franklin Club and one of the most interesting characters in the Chicago printing fraternity, died Sunday night, January 23, at the age of fifty-nine years. Pneumonia was the immediate cause. Mr. Brown was a power among the platen press printers of the north and south sides. We can remember years and years back when he attended every printers' meeting and preached typothetae black-book prices to all those who would listen; and they did listen, because he was himself a living example of what these prices would do for a printer. Long may his memory live, and long the influence for good that he spread!

FRANK MATHISON, president of the Michigan Lithographing Company, Grand Rapids, died at the Kellogg Sanitarium, Battle Creek, Friday, January 21, fifty-seven years of age. Frank Mathison was one of the best known lithographers in the country, and one of the best beloved ones. From practically nothing, he built a great lithographing business in Grand Rapids by energy, perseverance, and dependability. He was an enthusiastic organization man, attending conventions of lithographers and printers whenever there were any. The lessons he thus learned he applied to his own business, and it thrived thereby. What a blessing it would be to us all if the industry was peopled with men like Frank Mathison!

WILLIAM B. BURFORD, president of the William B. Burford Printing Company, state printer of Indiana, died Friday, January 14. The Indiana legislature adopted the following resolution on Mr. Burford's death:

RESOLVED, By the members of the seventy-fifth general assembly of the state of Indiana, that this great state has lost a very devoted friend and citizen — a man of principle, integrity and honor — a man who has served the state of Indiana in an official capacity with the important duties of providing the public printing for the state and the legislatures in one way or another for the last forty-three years. His duties were conscientiously performed with a personal pride in craftsmanship and service that reflected credit upon himself and the entire state.



The sales organization of the J. W. Butler Paper Company, Chicago, held its annual conference at the Hotel Sherman, December 29 and 30. It was an important conference, as many matters involving coöperation between salesman and printer were fully explained. The meeting was conducted by the sales heads of the organization, who gave inspiring talks on salesmanship, etc.

Typographer Speaks of Foreign Printing Conditions

HARRY L. GAGE, assistant director of linotype typography, has just returned from a typographic journey abroad and has this to say about conditions in Europe:

"The American printer may be proud to hear the full tribute which is rendered by European critics to the high quality of American printing as a whole. Then, if he is far-sighted, he may look for new processes and refinements of old methods to come out of the present conditions in Europe. The pre-war cheapness of handwork is rapidly becoming a thing of the past. With rising costs the European printer and printer-engineer become even more interested in new methods. Labor-saving machinery takes on new interest, and the old mechanical traditions of printing are no longer accepted as arbitrary. Within a few generations printing may be accomplished by entirely new and different means. Active as are our American inventors, the acute need for new and more economical methods is perhaps more intensely felt in Europe and therefore the more apt to bring changes.

"Typographically one hears of constant progress in England and on the continent, all of which echoes across to America in due course. We are happy to announce a series of specimens from the members of the International Typographic Council, work on which is now under way. An insert for American trade publications will be produced by each member, demonstrating with his typesetting machine equipment typical work from his plant.

"In England, in addition to the constant production of books and commercial printing of increasing quality, one notes an infiltration of typographic consideration for display advertising. The English merchants and manufacturers, however, feel that they must move slowly to dislodge the skeptical attitude of the English public toward spectacular advertising. It amazes an American to find so few retail establishments of the better sort using newspaper space for anything more than formal announcements. But they use printing freely, with more colorwork than our American establishments with large editions could afford.

"One retail house in London, ranking highest in its field, maintains a live mail list of 10,000 names, changing about twenty per cent a year. It issues yearly a cloth-bound catalogue of its wares, an elaborately printed holiday greeting folder, and five or six publications through the year, several of them in two or more colors. A similar establishment in New York city would have at least 100,000 names on its list, changing forty per cent a year, and would be forced by American conditions of display advertising to use less printing and far more newspaper and magazine space. Our English friends seem content with conditions as they are, leaving spectacular advertising methods to motor cars, food products, medicines, and beverages.

"In France the greatest emphasis continues to be laid on illustration. A display of printing in the autumn salon at Paris features the revived interest in wood engraving, with rather less of the modernist illustrations than appeared in the exhibit of French illustrated books which was sent to America last year. It was interesting in the salon to find specimen folders exhibited by Deberny and Peignot. One feels that a display of printing as an integral part of a national art exhibition is fitting — it gives a higher significance to printing."

Honor Benjamin Franklin

The two hundred twenty-first anniversary of Benjamin Franklin's birthday was fittingly celebrated by the Old-Time Printers Association of Chicago at a dinner-dance at the Hotel La Salle, Saturday, January 15.

Practically every large city in the United States celebrated the day in one form or another. In some places wreaths were placed upon statues erected to Franklin's memory — and some places celebrated without even so much as mentioning his name.

Chicago Craftsmen Elect Officers

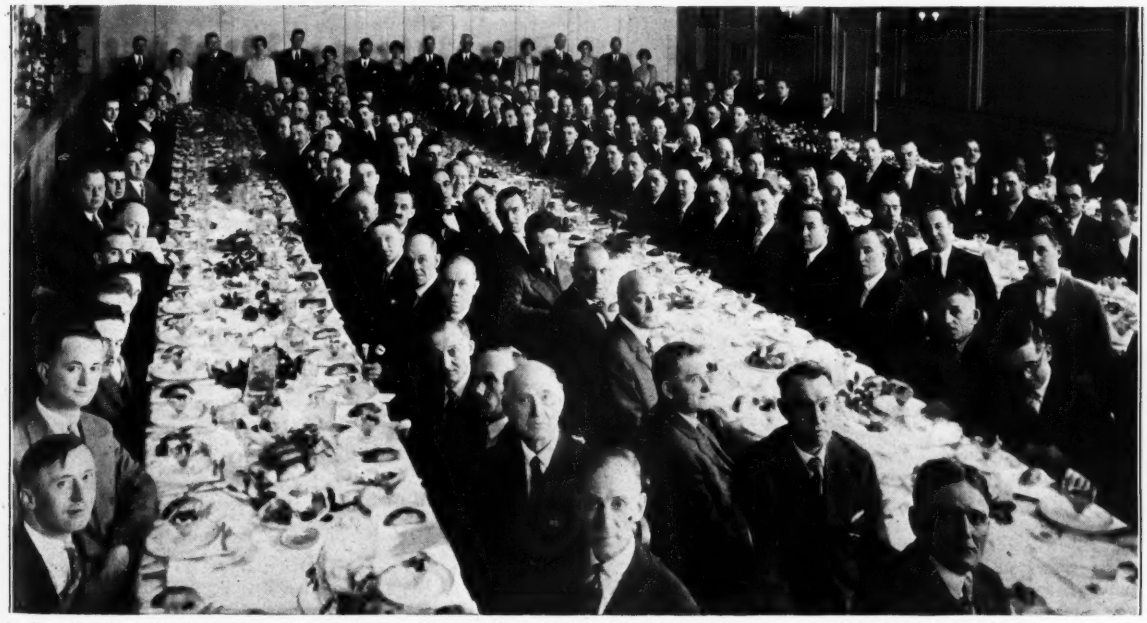
At the January meeting of the Chicago Club of Printing House Craftsmen, held at the City Club, Tuesday evening, January 18, E. A. Fredricksen, superintendent of the printing plant of the International Harvester Works, was elected president; Carl J. Spaethe, the former secretary of the club, was elected first vice-president; S. E. Kately, second vice-president; Charles W. Gainor, secretary; Al Kirchner was re-elected as treasurer. The outgoing officers reported the club in a flourishing condition.

Personal and Other Mention

THE mid-western branch of the Intertype Corporation is now located at 130 North Franklin street, Chicago.

CALVIN C. BOWSFIELD, who is widely known as a newspaper man and author of books, has joined the staff of the *Tribune*, Berwyn, Illinois, as editorial and feature writer. Mr. Bowsfield is a valued contributor to THE INLAND PRINTER.

ROBERT N. FINLAY, formerly of the George H. Ellis Company, Incorporated, Boston, has been appointed advertising manager of the District of Columbia Paper Manufacturing Company, Washington.



On December 18, 1926, the Royal Electrotype Company, Philadelphia, entertained 180 of its employees at an annual Christmas dinner. With one or two exceptions the entire force was present. Entertainment was furnished by professionals, and during the course of the dinner a Christmas present of one week's salary was given each employee. The present was enclosed in a folder which contained a small mirror opposite which was printed, "One of the most important membe.s of the Royal organization." H. B. Hatch, vice-president and treasurer of the concern, made the only speech of the evening. He told of the growth of the company during the past sixteen years. Mr. Hatch joined the organization in 1910 when the force consisted of less than twenty-five employees. The company has had a wonderful growth and does a national business of electrotyping of the most intricate kind.

What's New This Month

By Robert G. Heir

Under the heading above, brief mention will be made each month of new machinery, inventions, and labor-saving devices of interest to the printing trade. Inventors, manufacturers, and others are invited to send information regarding new products to The Inland Printer Company, 632 Sherman street, Chicago, Ill.

The "Amcodater" is the latest product of the American Numbering Machine Company, Brooklyn, manufacturers of numbering machines. This "Amcodater" is new and unique in design, construction, and general finished appearance. It is designed to



"The Amcodater"

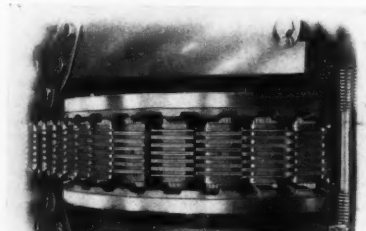
simplify the placing of dates on papers, books, cards, etc. Being "all metal," there is not the deterioration that is found in rubber band daters, and since it is automatically inked, it is complete in itself, no extra stamp pad being necessary. It has a capacity of twelve years, and with its rigid design it is a machine that should outlast from twenty to thirty of the old style rubber band daters formerly used.

The United States Post Office Department has made arrangements whereby patrons may have their mailing lists corrected at a cost decidedly less than the expense of using defective lists. Post offices in principal cities are now equipped to render this service, for which a charge will be made for the time of the post office clerks assigned to this work at an hour rate of not to exceed sixty-five cents.

What is believed to be one of the greatest forward steps in trade-mark protection in ten years is the "Trade Mark Record" announced recently by Munn & Co., patent and trade-mark attorneys. The "record" is a form upon which owners of trade-marks may enter all the facts necessary to establish their right to ownership of a particular trade-mark in the event of a dispute. It applies equally to trade-marks which are registered and those which are not. Because of their enormous good will value, trade-marks are frequently the subject of dispute. In fact, the more value a trade-mark has, the more likely it is to be imitated or infringed or attacked as to its validity. The "Trade Mark Record" provides for the name or description of the goods with which the mark is used, the method of affixing, the date of first interstate use, the office records where the records may be found, the date of registration, the date of expiration, and other necessary facts. The form has been passed upon by the Commissioner of Patents. It is being distributed free by Munn & Co., New York city, to any business house interested.

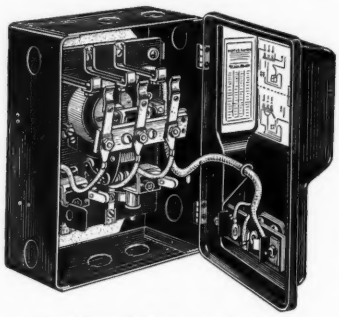
The Gummed Paper Manufacturing Company, Limited, of Victoria Mills, Narborough, near Leicester, England, has placed on the market a new type of gummed tape called the "Centerfold," which incorporates a hair-line bend without impairing the strength, which, naturally, is one of the chief essentials in gummed tape. The chief features of this tape are: (a) It prevents "buckle" and consequent waste; (b) it lessens the resistance so often set up by plain gummed tape when passing through the machines; (c) it insures even distribution at the corner, thereby strengthening that vital section and at the same time presenting a smarter appearance to the corner of the box sealed with this tape.

Ever since the steam engine and the continuous mechanical transmission of power became a practical proposition, repeated attempts have been made to invent a mechanism whereby a driven shaft, at any center, can have given to it an infinite number of speed variations from a constant speed driving shaft under entirely positive conditions, that is, without slip. The subject is vitally important to every industry in which power is used, but appeals particularly to the printing industry, giving an accuracy of speed control in machines, and allowing new principles of driving to be used, in a manner hitherto quite impossible. The problem has now been solved in the shape of the "P. I. V." (positive infinitely variable) gear by means of which there can be given, smoothly and instantly, any variation in speed to infinity between a driven and a driving shaft with true positive transmission at short or long centers as adjusted by the simple operation of a lever or handle. This gear is marketed by Close Brothers, London. Of the many applications for it may be mentioned the fact that the alternating current motor can now be used direct for variable speed shaft driving, and there is no longer any need to use direct current motors and transformers, itself a revolution in the mechanical transmission of power. The essential principle of the "P. I. V." gear is the use of a driving chain of special construction, at any center, down to only a few inches if necessary, which in the standard designs runs between expanding pulleys of the opposed conical disc type, sloping on the inner faces to the center, which are broader at the periphery and narrower at the hub, while also the two faces are so arranged that a rib is always opposite a groove. The chain is engaged at the edges by these ribs, which act as teeth, in such a manner that the drive is truly positive, quite different to any device of expanding pulleys with smooth inner faces, dependent on friction, which results in slipping.



Showing How "P. I. V." Gear Works

The Allen-Bradley Company, Milwaukee, has recently manufactured a switch that marks a new development in magnetic



New Magnetic Motor Starting Switch

motor starting switches, because it extends the advantages of push-button control, thermal overload relays, and no-voltage protection to the smaller sizes of motors that heretofore have been started only with knife switches. This switch is made for motors up to one and a half horse-power, thus bringing the fractional horse-power motors within the range of push-button operation.

Engravers and lithographers have felt the need of a machine that will print a single negative onto metal a number of times with exact positioning, rather than printing a large multi-negative, for to print a small negative onto a plate is cheaper than to make a large multi-negative and print it in a frame. The "Printex Junior" is such a machine. It is the invention of F. T. Corkett, and was first shown to the trade in November, 1926, at the plant of Suttley & Silverlock, London. Visitors were shown the machine in operation, printing a design in exact positions, in repetition, from one negative onto a zinc litho plate. This new machine was developed as an adjunct to the "Lithotex" step and repeat machine.

The Continental Press, Boston, has just opened a new department which is to be known as the Bodley Literary Bureau. The purpose of such a department is to keep all those who so desire informed about any type of current literature in which they have expressed interest.

THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

VOL. 78 FEBRUARY, 1927 No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE—In compliance with Section 22(b), Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1927, to December 31, 1927, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. bldg., Omaha, Neb., and will be submitted at the meeting in February, 1927, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

FOR SALE—On account of ill health owner will sell all or one-half interest in well-established, modern, medium-sized printing plant in Chicago; 2 cylinders, 3 platens, small bindery and well equipped composing room; appraisal value $24,000; will consider improved real estate in exchange. A wonderful opportunity for one or two good, practical printers, with some selling experience. Long lease, low rent, close to loop. F 602.

FOR SALE—$10,000 job printing plant in greater Pittsburgh, Pa., district; good business; will sell whole or part interest. F 590.

FOR SALE—Country newspaper, well equipped, good circulation, 70 miles south of Spokane. Write BOX 729, Wenatchee, Wash.

FOR SALE

SEE OUR DISPLAY AD. in this issue advertising machinery, monotype and bindery equipment, Miehle presses, offset press and composing room equipment of the Brown Printing Company, Peoria, Illinois. Also selling two 53-inch and one 68-inch Miehles; also 20 by 30 Harris single color press, large bindery equipment from Chicago plant which is reducing their equipment. We can furnish complete plants with Miehles, new, rebuilt or used machinery, composing room equipment and new foundry type and materials. WANNER MACHINERY COMPANY, 716 S. Dearborn street, Chicago.

COMMENCEMENT INVITATIONS—For the first time the wonderful "Crescent Line" of commencement invitations is offered to printers on a commission basis. Send one dollar for complete sample set, separately mounted on black mount board; dollar credited first order or refunded upon return of samples. Line is absolutely unique, very attractive and moderately priced; will sell you blank stock, if preferred. Connections in Washington, Oregon, Texas, and the Atlantic States particularly desired. CRESCENT PRINTING CO., Dept. 6, Wyoming, Iowa.

FOR SALE—Two Bryant high-speed rotary horizontal two-color printing presses; will print web 48½ inches wide; cylinder circumference 18 and 20 inches; speed 15,000 per hour; ¼ inch thick plates; presses in A-1 operating condition, and further details as well as cut of presses will be submitted to interested parties. CENTRAL WAXED PAPER COMPANY, 5659 W. Taylor street, Chicago, Ill.

FOR SALE—Always on hand: rebuilt round hole vertical perforators, slot perforators, wire stitchers, etc.; these are taken in exchange on new Rosback machines; are thoroughly rebuilt and priced to move quickly. You can find exceptional bargains here. What do you need? F. P. ROSBACK COMPANY, Benton Harbor, Mich.

FOR SALE—One 28-inch Rosback belt drive XX heavy perforator, complete with feed gauge, automatic sheet delivery and layboy; guaranteed to perforate as good as new; has just been thoroughly rebuilt by manufacturer; can furnish for motor drive. P. O. BOX 343, Benton Harbor, Mich.

MONOTYPE FOR SALE—Complete monotype equipment, only in use one year, including display molds and lead and slug caster; a bargain. Write RUPERT DAVIES, British Whig Publishing Co., Ltd., Box 114, Kingston, Ont., Canada.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson street, Chicago.

FOR SALE—One 30-inch Rosback slot rotary perforator with 6 perforating heads; machine in perfect condition; has just been thoroughly rebuilt by F. P. Rosback Company; the price is right. P. O. BOX 343, Benton Harbor, Mich.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. Attached in a jiffy. The universally popular Gauge Pin.

Megill's Gauge Pins
for Job Presses
Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. *Illustrated circular on request.*
THE EDWARD L. MEGILL COMPANY
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES
Reg. U. S. Pat. Office



VISE GRIP. For any job, but specially for heavy stock or long runs.

FOR SALE — Kidder roll feed bed and platen press for one or two color work, size 12 by 16 inches; also similar Meisel press, size 14 by 30 inches; both machines in good condition for quick delivery f. o. b. New York city. F 593.

FOR SALE — An exceptional opportunity to obtain a 1-inch thoroughly rebuilt Rosback stitcher; will do flat or saddle work; guaranteed to be in perfect condition. F. P. ROSBACK COMPANY, Benton Harbor, Michigan.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, New York.

FOR SALE — Miehle Pony press, 22 by 34, perfect condition, with suction type Dexter feeder; half price. THE DOYLE & WALTZ PRINTING CO., 310 Lakeside avenue, N. W., Cleveland, Ohio.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago, Ill.

FOR SALE — One 15-inch Rosback foot power perforator; has new die, new stripper, new punches; has just been thoroughly rebuilt by manufacturer. P. O. BOX 343, Benton Harbor, Mich.

KLYMAX, 8 by 12, with ½ h. p. motor and full equipment; price $500 f. o. b. Spring Grove, Pa. Inquiries solicited. THE RIPPLET PRINTERY.

FOR SALE — C. & P. 10 by 15 with Miller feeder; Horton variable pulley, motor, $450 F. O. B. THE PIERCE PRINTING CO., Fargo, N. D.

FOR SALE — Pony Cottrell, 2 revolution cylinder press, 22 by 30, A-1 condition; $250 takes it. C. M. CLEVELAND, Aberdeen, S. D.

FOR SALE — 44-inch Seybold cutting machine. F 599.

HELP WANTED

Composing Room

COMPOSING ROOM FOREMAN — Must be a capable typographer, as well as a good producer. Give experience fully and salary desired. F 597.

Managers and Superintendents

PRINTING PLANT SUPERINTENDENT — Small but rapidly growing Northern Wisconsin printing plant, with new equipment, doing highest class of advertising color printing, desires thoroughly experienced man immediately to take complete charge; must know estimating. Give complete outline of experience, references and salary required. F 594.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work $55 a week. The Thaler System of linotype operating, together with a complete all-metal Thaler Keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 22 Legal bldg., Washington, D. C.

Production Manager

PRODUCTION MANAGER WANTED for the best English printing plant (American owned) in Tokyo, Japan; must be experienced and thoroughly capable; position holds good opportunities for the proper man; single man preferred. State fully qualifications and experience. THE JAPAN ADVERTISER, 110 East 42d street, New York city.

Salesmen

SIDELINE MEN can make money selling our JIC liquid paste to newspapers, magazine publishers, and printers; used by such papers as New York World, Cincinnati Enquirer, Cincinnati Post, Louisville Courier-Journal, Ginn & Co., The Macmillan Co., and over 3,000 others; sold in gallon pails and kegs, also 60-gallon barrels; a repeater. JIC DEPARTMENT, Jasmine Ink Corporation, Norfolk, Va.

PRINTING SALESMAN with clientele wanted for modern, medium-sized printing plant specializing in color work as well as publication and job work; good opportunity for live man to grow with the firm. F 588.

WANTED — An experienced salesman by manufacturer of printers' supplies located in central West; must know the line, especially plate mounting equipment. F 467.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks $100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, with long experience in all and every kind of bindery work, familiar with folding and other machines, good executive, with thorough knowledge of the binding business, wants position. F 548.

SITUATION WANTED by experienced and efficient bindery foreman; familiar with all classes of work; a finisher, forwarder, ruler, also can operate all bindery machines. W. E. GEORGE, Box 182, Coffeyville, Kansas.

SITUATION WANTED — Foreman of bindery, now employed, wishes to make change; can handle all classes of work and capable of handling machinery. F 603.

Composing Room

CAPABLE PRINTER with years' experience desires position as foreman of well-equipped city shop doing commercial or publication work; reliable, trustworthy; not a pressman nor machine operator; can handle men diplomatically and get the best results; also handle production in the composing room through the pressroom in an A-1 manner with the minimum of errors; desire permanent position; married; union; now employed; central states preferred. F 592.

SUPERINTENDENT or composing room foreman; 25 years' executive ability; would like to connect with some live wire company; willing to take part interest if conditions were right. F 591.

YOUNG MAN, two years in small shop, desires opportunity to broaden knowledge of trade; knows platen presswork, interested in linotype. M NILES, Venice, Ill.

Executives

WHERE THE PROBLEM IS DIFFICULT OR UNUSUAL —

This man has had more than twenty years' experience in making a printing plant make more money; in that time he has accumulated a vast experience in the solving of those exceptional and difficult problems which confront individual plants and specific situations; if you are having trouble in making your business pay, or in making it pay as much as you think it should, he believes he can help you; it is possible that he has met and overcome like problems before — not once, but many times; he knows the general problems of all departments, and can handle each department's troubles as an individual situation and get maximum results from the organization as a whole; he has gone up through the composing room to executive head of plant handling every phase of printing plant operation from sales management and estimating to delivery truck; on the square, worthy, and well qualified to assume full responsibility either as executive head or management of production in medium or large plant; middle age, married, healthy, and desires to locate permanently with substantial, progressive firm anywhere; now in New York territory; available on short notice. BOX 479, South Norwalk, Conn.

PRESSROOM SUPERVISOR — Competent executive desires similar position; 16 years' experience magazine, catalogue and commercial work all kinds on cylinders and jobbers; go anywhere for proper connection; 5 years with last concern; references. F 601.

Managers and Superintendents

I WANT TO GO back to California — SINGLE-HANDED in my one-man shop, I have produced over $6,000 worth of job work and advertising printing each year; I have sold my shop; want to go back to California again. Experience as production man, manager, owner, superintendent, in mail advertising, designing and laying out printing appropriate for the purpose, cost finding, estimating, and writing selling copy; have ideas for creative printing and also practical specialties; want to work FOR or WITH some one who is doing good work. Would invest modest sum in a going shop, or one with a future, that will bear investigation. American, age 40, married, 4 in family; will go either North or South, city or town; moderate living salary. Available NOW. Write F 520.

SUPERINTENDENT — Practical printer with long experience as an executive and over 12 years as superintendent, estimator, on order desk, O. K. man, etc., is seeking permanent opening; prefer South, but will go anywhere; good detail man as well as an executive, knows production and costs; competent to take full charge of factory end but willing to work in any capacity in line with qualifications; any size plant or city, but prefer medium-sized plant and city; a man of good character and no habits; salary consistent with ability demonstrated. Not interested in anything requiring carrying of union card. Confidential. Address BOX 66, Milford, N. Y.

SUPERINTENDENT — 20 years' practical experience in production of all grades of book, catalogue, commercial and color printing; estimating, typography, presswork, binding, stock and office details; thoroughly proficient in the modern methods of production and plant management; would consider investment in live concern. Describe plant and state salary. F 519.

MANAGER-SUPERINTENDENT, married, age 35, 18 years' experience in printing, binding and ruling; know all branches and capable of estimating, buying, selling and production; have good executive ability, can take full charge; prefer business doing $75,000 annually; at present employed; would consider investment; state full details. F 595.

PRINTING EXECUTIVE, capable and experienced; knows typography both from the artistic and practical standpoints; thoroughly familiar with all branches of the business; at present employed; seeks connection with New York concern producing first-grade work; union. F 600, care Inland Printer, 41 Park Row, New York.

THE JOHNSON PERFECTION GAS BURNER

STOPS STATIC · ELIMINATES OFFSETTING

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO

MANAGER — A seasoned executive, with practical experience in both mechanical and business ends, desires a change; ten years in present position; buying, estimating, sales, costs, credits, etc.; a business builder and consistent money-maker; small city in the East preferred. F 433.

WANTED — Position as superintendent; 10 years' experience in all departments, 3 years as outside salesman bidding on own work, acquiring from this experience the wants of the customer; best of references. I. G. MOYER, 957 Orchard avenue, Greensburg, Pennsylvania.

PRINTING SUPERINTENDENT or production manager; a loyal and efficient man of proven ability, one who knows his business thoroughly and will produce satisfactory results in both quality and quantity in the most economical manner; best of references. F 498.

GENERAL SUPERINTENDENT — Now so employed; I have had 24 years' experience, working at every branch of the business; am also a thoroughly experienced estimator and an expert cost man; will be pleased to give further information upon request. F 606.

Pressroom

CYLINDER PRESSMAN, A-1 on catalogue, book, job work, desires steady position; will accept working foreman proposition; reliable; American; over 8 years with last two concerns; go any place; good references. F 598.

Salesmen

SALESMAN — I am a practical and thoroughly experienced printer and have now decided to go into the selling end of the business; I have already had some experience in this work and can say that I have particular ability as a salesman; I am now general superintendent in a large plant specializing in color offset. F 605.

WANTED TO PURCHASE

WANTED — A Thomson Laureate printing press, size 14 by 22 inches, or a Colt's Armory press; must be in first-class condition. State model, serial number, and condition, with lowest cash price. Also two stereotype casting boxes. THE DENNEY TAG COMPANY, West Chester, Pa.

WANTED — Harris S-1 two-color press. In reply state serial number and condition. F 568.

WANT TO PURCHASE an Upham attachment for a No. 3 Miehle press. F 604.

WANTED TO BUY — A power paper cutter, size 56 or 64 inches. F 596.

BUSINESS DIRECTORY

Art Work and Engraving Cuts

Complete art and engraving cut service. Quality at lowest prices. Write for free samples. BALDA ART SERVICE, Oshkosh, Wis.

Automatic Card Presses

GLOBE TYPE FOUNDRY, 956 Harrison, Chicago, Ill. Buffum automatic card presses; hand lever presses; process heaters, inks and powders for "Raised Printing."

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th street, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia. Wire stitchers, perforators, punching machines, round corner cutters, tab cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 53 W. Jackson blvd., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

Brass Rule

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

Chase Manufacturers

BARNHART BROS. & SPINDLER — See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 5¾x9½ inches; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price $1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Gas Heaters and Ink Driers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners," and is safe; 10 models. Write UTILITY HEATER CO., 239 Centre street, New York.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Matrix Boards

MATRIX BOARDS (dry flongs), POROSIN brand. ROSENTHAL & CO., Röthenbach a. d. Pegn. Bavaria. Agents wanted.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Perforators

LATHAM MACHINERY CO., 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff street, New York.

Printers' Equipment

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment, materials and outfits.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; corner of Patterson and Orange streets, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

Punching Machines

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Saw Trimmers

BARNHART BROS. & SPINDLER — See Typefounders.

Seals

BLANK SEALS for all sealing purposes. Capacity, million a day. Also printed and embossed. THE TABLET & TICKET CO., 1015 W. Adams street, Chicago. Telephone: Haymarket 3883.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

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TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Type Casters

THOMSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 47 Murray street, New York city; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.



THE REDINGTON Counts

Continuously and Accurately

F. B. REDINGTON COMPANY

109 South Sangamon Street Chicago, Ill.



TEN MINUTE BULLGRIP PAD GLUE

Always flexible, ready for use, cold, no heat, never sticky, moisture proof, allows removal of sheets with clean edges, reinforcing unnecessary, non-inflammable, spreading capacity double that of hot glue. You have tried many, why not try the best? Price per quart, $1.75. Per gal., $4.00. 24 gal. lots, per gal., $3.25. F. O. B. Chicago. We stand back of our products.

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TriAd specializes in preparing copy, layouts and illustrations for printers *and their customers*. Write today for free copy of "TriAd Ideas." . . It's full of money-making suggestions.

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Learn ADVERTISING at Home

Many of the highest paid men in the world are advertising men. You can learn easily and quickly at home during your spare time. We guarantee satisfaction. Bigger opportunities now in advertising than ever before. Constant demand for our graduates at splendid pay.

Send for FREE Book. Giving interesting information and vital facts — just what you want to know about advertising. Write today.

PAGE-DAVIS SCHOOL OF ADVERTISING

Dept. 9292, 3601 S. Michigan Ave. Chicago, U. S. A.

FINE ENGRAVED

Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.

Write for Samples.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards

S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.





Leatherfold Enamel folds and folds— and its printing surface is high

A folding enamel with a satin-finish surface—a satin-finish surface that folds.

Here's a combination that answers the requirements of the paper user whose broadside or booklet or folder must stand rough and repeated handling and have the finish for the printing of the halftone or etching of intricate detail.

Leatherfold adds tone to four-color process reproduction.

It gives depth and clearness to black and white.

Its grain is not too definitely pronounced, so right angle folds are easily made through the sheet.

It has a leathery "feel" when you crumple it—and it prints like a good grade of a non-folding enamel.

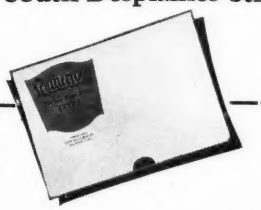
To know it—print on it and fold it. Send for the new four-color broadside and samples of the various weights. The coupon is for your convenience.



BRADNER SMITH & COMPANY

333 South Desplaines Street

CHICAGO ILLINOIS



Bradner Smith & Co.
333 South Desplaines Street
Chicago, Illinois

Please send me a copy of the new *Leatherfold* broadside featuring four-color process printing. Also send samples of *Leatherfold* in various weights.

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ADDRESS.....

¶ A coated paper with the old time charm retained~



Laidtone

LAIDTONE BOOK PAPER
LAIDTONE COATED BLANKS
LAIDTONE TRANSLUCENT



A NEW and DISTINCTIVE development in coated paper was brought forth by the discovery of LAIDTONE — a paper so different that it may be considered in the light of a new invention. ¶ LAIDTONE offers the modern interpretation of the earliest characteristics of paper — a laid marking that lends a distinctive touch long sought after, but never before attained, in a smooth semi-dull coated surface. ¶ This new sheet will interest those seeking a practical stock for "away from the ordinary" advertising. ¶ There is no other coated paper quite so admirably adapted for halftone printing in black or in full color.

LAIDTONE BOOK is made in White and Ivory, in 80 and 100 pound weights, and can be obtained in a range of standard sizes. The LAIDTONE surface is also offered in three-ply translucent and in brightly colored six-ply blanks.

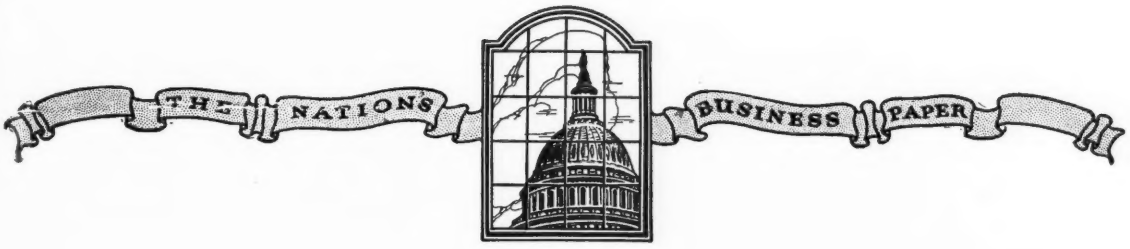
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Made by A. M. COLLINS MANUFACTURING COMPANY
1518 WALNUT STREET
PHILADELPHIA

COLLINS

Sold by America's Leading Paper Merchants

Atlanta, Ga. Sloan Paper Co.
The Whitaker Paper Co.
Augusta, Me. The Arnold-Roberts Co.
Baltimore, Md. The Whitaker Paper Co.
Boston, Mass. The Arnold-Roberts Co.
Buffalo, N.Y. The Alling & Cory Co.
Chicago, Ill. Chicago Paper Co.
Cincinnati, O. The Whitaker Paper Co.
Cleveland, O.
The Central Ohio Paper Co.
Charlotte, N.C. Caskie-Dillard Co., Inc.
Columbus, O.
The Central Ohio Paper Co.
Dallas, Tex. E. C. Palmer & Co., Ltd.
Denver, Colo. Western Paper Co.
Des Moines, Iowa
Western Newspaper Union
Detroit, Mich.
The Union Paper & Twine Co.
Fort Wayne, Ind.
Western Newspaper Union
Fresno, Cal. Zellerbach Paper Co.
Grand Rapids, Mich.
Dwight Bros. Paper Co.
Harrisburg, Pa. Donaldson Paper Co.
Houston, Tex. E. C. Palmer & Co., Ltd.
Indianapolis, Ind. Century Paper Co.
Jacksonville, Fla. Antietam Paper Co.
Kansas City, Mo.
Midwestern Paper Co.
Lincoln, Nebr.
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Little Rock, Ark.
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Louisville, Ky. Louisville Paper Co.
Lynchburg, Va. Caskie-Dillard Co., Inc.
Milwaukee, Wis.
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J. E. Linde Paper Co.
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The Arnold-Roberts Co.
New Orleans, La.
E. C. Palmer & Co., Ltd.
New York City Lasher & Lathrop, Inc.
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Oakland, Cal. Zellerbach Paper Co.
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Omaha, Nebr. Western Paper Co.
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San Diego, Cal. Zellerbach Paper Co.
Salt Lake City, Utah
Western Newspaper Union
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San Francisco, Cal.
Zellerbach Paper Co.
San Jose, Cal. Zellerbach Paper Co.
Scranton, Pa. Megargee Bros.
Seattle, Wash. Zellerbach Paper Co.
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Stockton, Cal. Zellerbach Paper Co.
Spokane, Wash. Zellerbach Paper Co.
Tampa, Fla. E. C. Palmer & Co., Ltd.
Toledo, O. The Central Ohio Paper Co.
Toronto, Can. Buntin, Reid Co., Ltd.
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R. P. Andrews Paper Co.
Wichita, Kan.
Western Newspaper Union
Wilkes-Barre, Pa. Megargee Bros.





HIGH AS THE SKIES IN *QUALITY*

HOWARD BOND

WATERMARKED

Howard Bond possesses rare qualities which make it outstanding not only for printed form use, but also for letterheads and Direct Mail literature. Instruction forms, memos, phone reports—all can be printed on one of the thirteen HOWARD BOND colors. Letterheads print up wonderfully well on any of the four finishes of white, while all of the colors are used effectively in the production of Direct Mail.

Give Howard Bond samples five minutes, and you'll be sold on using "The Nation's Business Paper" exclusively. Send for samples and ask at the same time for a copy of the portfolio "Productive Letterheads and Office Forms."

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New York Office
280 Broadway

Chicago Office
10 La Salle St.

HOWARD BOND — HOWARD LAID BOND — HOWARD ENVELOPES — HOWARD LEDGER
HOWARD WHITE AND BUFF POSTING LEDGER



The best way o



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

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NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPAN

dealing directly with the mill

Buying paper through the merchant's salesman is the most economical way to get direct service from the manufacturer

YOU are familiar with all the standard lines of paper. You have seen them advertised and you know that they carry the guarantee of the mills that make them. When you deal with a paper merchant whose source of supply you know, you are getting a more economical service on a quality product than if you dealt directly with the mill.

The merchant carries many different standard lines in stock. He will also have them delivered to you direct from the mill in ton lots or in carloads. His salesmen bring right to your door all the facilities of the mills which make these lines.

The price of out-of-stock items must, of course, cover the cost of such service. On the direct shipments you pay merely a nominal selling commission. *This means more economical distribution on any one line than if each mill maintained its own branch warehouse.*

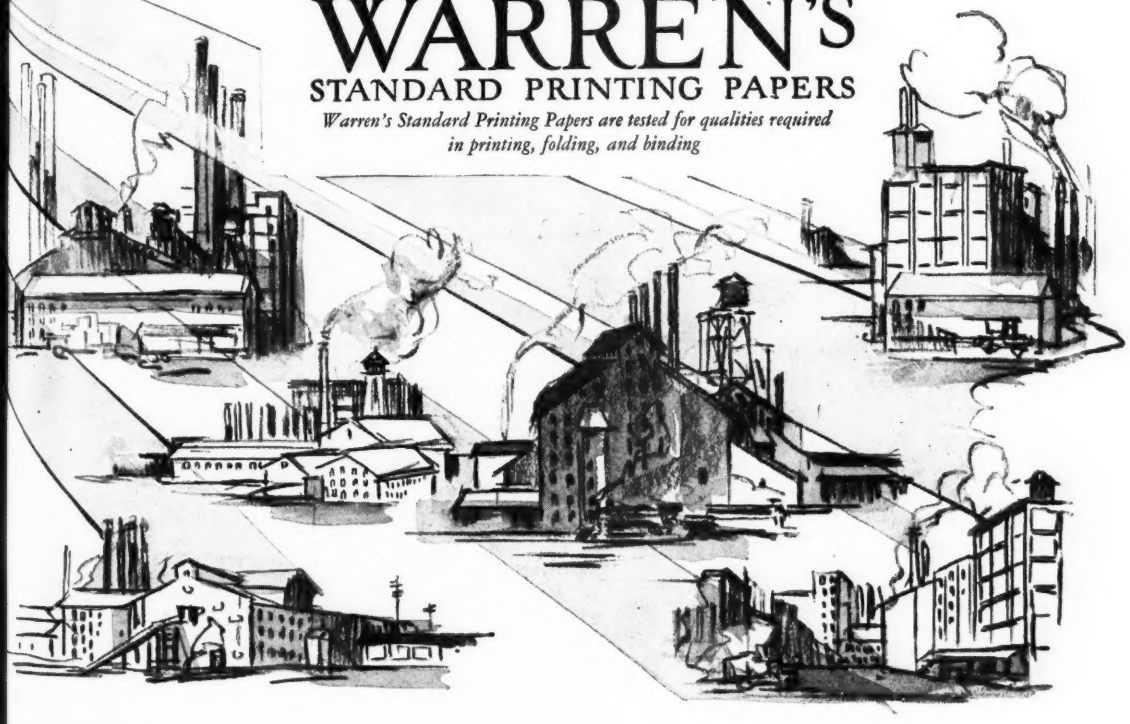
On the quality of the paper, the merchant is an additional protection for you. He keeps in close touch with all mills and their products. He is just as interested as you are to see that the products he sells are right. Thus each mill is continually being checked up on the quality of its product by merchants all over the country.

The merchant gives you better service on delivery, too. He is prepared to fill all usual orders at a moment's notice. And he can get special orders made up in the shortest possible time.

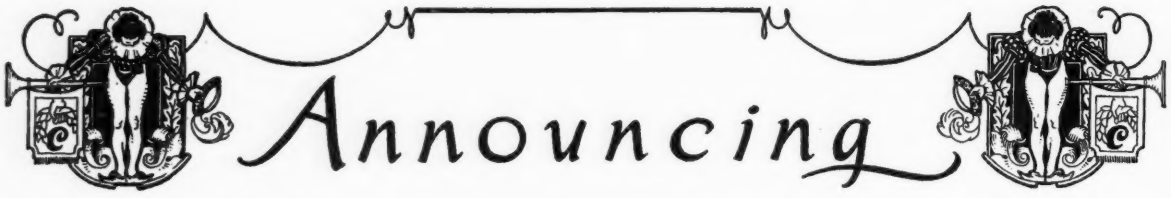
The S. D. Warren Company markets its product through paper merchants because this is the quickest and most economical way to get paper to the printer—no matter how small or how large the order may be.

WARREN'S
STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding



01 MILK STREET, BOSTON, MASSACHUSETTS



A New Service in the sale and distribution of Cantine's Coated Papers

A SALES SERVICE on the same high plane of merit as Cantine Papers themselves! An ideal, it is true: but one now possible of attainment through the plan of distribution we have recently put into operation.

Present-day practices in producing printed matter necessitate an efficiency of service from the paper manufacturer and dealer not even dreamed of a decade ago. The tremendous advances still being made by the printing industry call for the closest possible cooperation with it from those who furnish the basic raw material and foundation of all printed matter—paper.

The following are now servicing complete stocks of our various papers. They can be looked to at all times, with confidence, for your coated paper requirements—and will meet them with promptness and complete satisfaction.

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Beekman Paper & Card Company, Inc.
Bulkley Dunton & Company
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Empire State Paper Corporation
Forest Paper Co., Inc.
Manhattan Card & Paper Company
Marquardt, Blake & Decker Company
Geo. W. Millar & Company, Inc.
Holden and Hawley, Inc., Division
Miller & Wright Paper Company
A. W. Pohlman Paper Company, Inc.
Paul E. Vernon & Company
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Curtis & Bro., Inc.
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THE MARTIN CANTINE COMPANY, SAUGERTIES, N. Y.
Since 1888 manufacturers of fine coated papers exclusively
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NOTE: Distinguished awards are made, four times a year, to the producers of the finest work on any Cantine paper. To enter these contests, send specimens of your production to our Dept. 312. Cantine Sample book on request.

Cantine's COATED PAPERS

CANFOLD	ASHOKAN	ESOPUS	VELVETONE	LITHO C.1S
SUPREME FOLDING AND PRINTING QUALITY	NO. 1 ENAMEL BOOK	REGULAR NO. 2 ENAMEL BOOK	SEMI-DULL - Easy to Print	COATED ONE SIDE



If it's
Dennison's Gummed Paper
the label will stick on any surface!

GUMMED paper is only as good as its gumming. A label that comes off can't be trusted, and is worse than no label at all. You can depend on a Dennison gummed label to stick where it is put.

There are four gummings to choose from, each one prepared as the *right* adhesive for certain surfaces. Dennison gummings will stick to marble and glass, or to wooden crates and burlap. The Gummed Paper Sample Book tells you which gumming to choose for any use that is out of the ordinary. It also shows you the variety of colors and the many weights and grades of paper which make up the Dennison Line.

Are you getting your share of the gummed label business? Other printers have found it to be a new and profitable field, easily developed. Remember that *every* business firm and office has need for printed gummed labels. Prospective customers are all around you. Send for the Sample Book today, and let it help to increase your profits.

Get Dennison's Gummed Paper *from your Jobber*

The 6 Points of Dennison Superiority

1. Unexcelled Gummings
   Non-Blocking Fish
   Dextrine Special
2. Paper lies flat
3. Wide range of colors
4. Perfect printing and writing surface
5. Uniform quality
6. Waterproof packaging

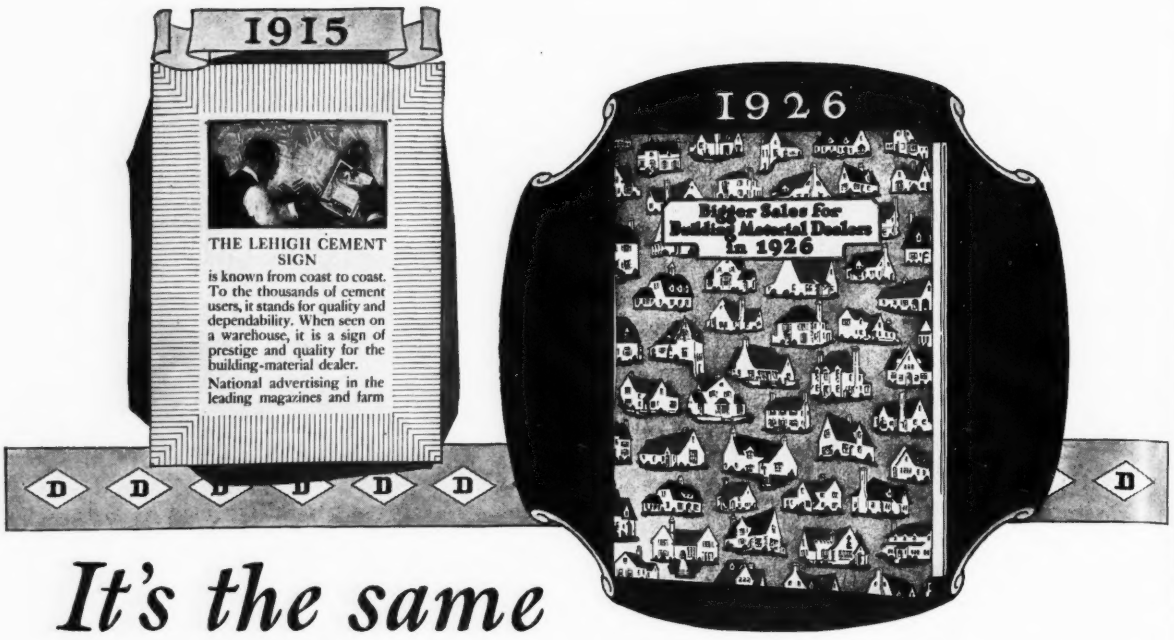
DENNISON'S, *Dept. 37-B*
Framingham, Mass.

Please send me, free, a copy of the Gummed Paper Sample Book.

Name .....

Address .....

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CHICAGO—Swigart Paper Company
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CLEVELAND—The Union Paper & Twine Co.
COLUMBUS, OHIO—Scioto Paper Co.
CONCORD, N. H.—John Carter & Co., Inc.
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KANSAS CITY—Berminghan & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bouer Company
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NEW YORK CITY—M. & F. Schlosser
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PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Raymond & McNutt Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Company
PORTLAND, ORE.—Carter, Rice & Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

MORE than ten years ago, the Wm. F. Fell Company was printing Direct Mail material for the Lehigh Portland Cement Company — four-color process work on antique stock — Suede Finish. In our file of 1926 samples we find larger and more ambitious specimens, printed by the same printer, printed for the same advertiser — and on the same paper, Suede Finish.

If we could plagiarize a well-known advertiser we'd say "such popularity must be deserved." As a matter of fact, can you name any other line of papers, recognized as the finest quality more than a generation ago, still acknowledged by printers and paper users to be without superior today?

Paper fashions change — we have added many new finishes to meet modern commercial needs. But paper quality is as basic a necessity today as a generation ago. D & C papers are made easily available through the strong line of D & C Distributers, reaching from the Atlantic to the Pacific.

DILL & COLLINS
Master Makers D TRADE MARK *of Printing Papers*
PHILADELPHIA

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



I Want to Work! Yes, sir. I want to work for *your* business. Circular letters, form letters, folders, statements and billheads sent out on my fourteen compelling tints (besides pure white) attract attention, and they usually get a response.

For a mere paper, I am strong and raggy in character despite my moderate price. I have thousands of satisfied employers. They are all conservative business men who want action and use me to get it.

For nosing into new markets, I'm the best kind of explorer. Equipped with nothing but a message and a postage stamp, I can bring in business and indicate where your markets really exist. The cost of employing me is negligible compared to the service I perform.

Printers are my good friends. I also perform splendidly on multigraph and typewriter. Try me. If you write to my makers, I'll drop in to see you in some morning's mail.

ACTIVELY YOURS,

Chieftain Bond

DISTRIBUTORS

Albany, N. Y.	Potter-Taylor Paper Corporation
Baltimore, Md.	Barton, Duer & Koch Paper Co.
Boston, Mass.	W. H. Claflin & Company
Buffalo, N. Y.	Holland Paper Co.
Butte, Mont.	Minneapolis Paper Co.
Chicago, Ill.	Parker, Thomas & Tucker Paper Co.
Cincinnati, Ohio	Standard Paper Co.
Cleveland, Ohio	Petrequin Paper Company
Columbia, S. C.	Epes-Fitzgerald Paper Co.
Dallas, Texas	E. C. Palmer & Co., Ltd.
Denver, Colo.	The Carter, Rice & Carpenter Paper Co.
Des Moines, Iowa	Carpenter Paper Co. of Iowa
Detroit, Mich	Whitaker Paper Co.
Duluth, Minn.	Peyton Paper Co.
Houston, Texas	E. C. Palmer & Co., Ltd.
Indianapolis, Ind.	Century Paper Co.
Jackson, Tenn.	Martins-Currie Paper Co.
Kansas City, Mo.	Kansas City Paper House
Lansing, Mich.	Dudley Paper Co.
Louisville, Ky.	Southeastern Paper Company
Los Angeles, Cal.	Western Pacific Paper Co.
Milwaukee, Wis.	Allman-Christiansen Paper Co.
Minneapolis, Minn.	Minneapolis Paper Co.
New Orleans, La.	E. C. Palmer & Co., Ltd.
New York City	F. W. Anderson & Co.
Oklahoma City, Okla.	Kansas City Paper House
Omaha, Neb.	Field-Hamilton-Smith Paper Co.
Philadelphia, Pa.	D. L. Ward Company
Pittsburgh, Pa.	Seyler Paper Co.
Portland, Ore.	Blake, Moffitt & Towne
Providence, R. I.	Paddock Paper Co.
Pueblo, Colo.	Colorado Paper Co.
Raleigh, N. C.	Epes-Fitzgerald Paper Co.
Richmond, Va.	Epes-Fitzgerald Paper Co.
Rochester, N. Y.	Hubbs & Hastings Paper Company
St. Louis, Mo.	Acme Paper Company
St. Paul, Minn.	E. J. Stilwell Paper Co.
San Antonio, Texas	San Antonio Paper Co.
San Francisco, Cal.	General Paper Company
Spokane, Wash.	Spokane Paper & Stationery Co.
Springfield, Mo.	Springfield Paper Co.
Tacoma, Wash.	Tacoma Paper & Stationery Company
Tampa, Fla.	E. C. Palmer & Co., Ltd.
Toledo, Ohio	Ohio & Michigan Paper Company
Washington, D. C.	Barton, Duer & Koch Paper Co.
Wilkes-Barre, Pa.	Barton, Duer & Koch Paper Co.
Worcester, Mass.	Charles A. Esty Paper Co.

EXPORT—New York City—American Paper Exports, Inc., and Parsons & Whittemore, Inc.
ENVELOPES—Waukegan, Ill.—National Envelope Co., Div. United States Envelope Co.
Worcester, Mass.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

"Note the Tear and Wear as well as the Test"

NEENAH
PAPER COMPANY

Neenah, Wisconsin

Makers of
Old Council Tree Bond
Success Bond
Chieftain Bond
Neenah Bond

Check the ✓ Names

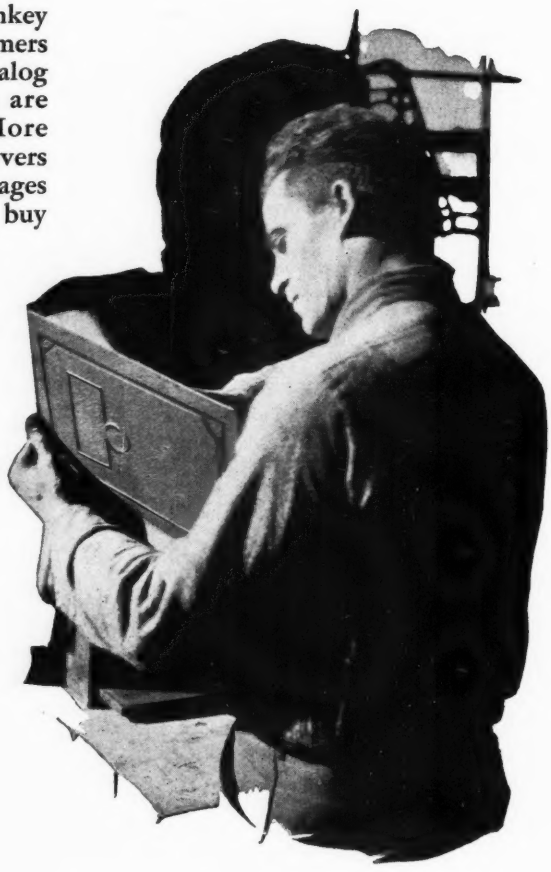
Wisdom Bond
Glacier Bond
Stonewall Linen Ledger
Resolute Ledger
Prestige Ledger

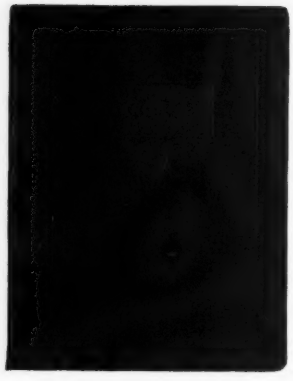
Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Protected

HANDS HARDENED to monkey wrenches and ball peen hammers cannot damage your valuable catalog or hand book when the pages are protected by BurkArt PROCESSED covers. More durable than leather, BurkArt PROCESSED covers resist wear and keep the inside pages fresh. They are as economical to buy as they are to keep in use.





Small reproduction of *BurkArt* cover for Cadillac Technical Bulletin.

BurkArt PROCESSED

BurkArt is the name of a process used on Du Pont Fabrikoid in the making of covers for catalogs, portfolios, albums—every type of loose-leaf binding.

THE BURKHARDT COMPANY, INC.

Larned at Second DETROIT, MICHIGAN Burkhardt Building

National Cover
and Book Paper
LAID BOTH SIDES

THE uniformity of both sides of National Cover and Book Paper makes it ideal for work and turn forms. In many cases it will eliminate the need of running the job sheetwise or the use of a french fold.

Combined with this achievement in paper making it has a natural affinity for inks, and the results in the pressroom are assured.

26 x 20 Heavy and Light Weight Covers
25½ x 40—80 Book. All weights deckle edged

These Merchants Sell National Cover and Book Paper

Baltimore, Md.....Bradley-Reese Company
Boston, Mass.....Storrs & Bement Company
Buffalo, N. Y.....R. H. Thompson Company
Charlotte, N. C.....Caskie-Dillard Co., Inc.
Chicago, Ill.....James White Paper Company
Cincinnati, Ohio...Culbertson Paper Company
Cleveland, Ohio.....The Petrequin Paper Co.
Detroit, Mich.....Beecher, Peck & Lewis
Hagerstown, Md....Antietam Paper Company
Jacksonville, Fla....Antietam Paper Company
Los Angeles, Cal...Zellerbach Paper Company
New York, N. Y. { Forest Paper Company, Inc. / Marquardt, Blake & Decker, Inc. / M. & F. Schlosser / The Seymour Company
Philadelphia, Pa. Raymond & McNutt Company
Pittsburgh, Pa...General Paper & Cordage Co.
Richmond, Va.....Southern Paper Company
Rochester, N. Y. R. H. Thompson Co. (Buffalo)
San Francisco, Cal.....Zellerbach Paper Co.
Tacoma, Wash.....Standard Paper Company
Washington, D. C....R. P. Andrews Paper Co.

District of Columbia Paper Mfg. Co.

Manufacturers of
Covers, Blotting, Box Covers, Index Bristol and Specialties

New York Office
41 Park Row

Mills and General Offices
WASHINGTON, D. C.

Chicago Office
Conway Building



He Painted — His Hide

Peninsular Cover Papers

Patrician
Neapolitan
Tuscan
Gibraltar
Brocade
Colonial
Orkid
Publicity
Onimbo
Covenant Book

MR. Business Man went to work this morning self-covered. He put on loin cloth and sandals, painted his hide and appeared at his office.

As he entered the door the secretary's heels went into the air, and she fell over in a dead faint. Clerks and salesmen, managers and workmen looked up from their tasks and laughed.

Mr. Business Man was surprised. He had expected the self-cover idea to make a hit. He would do away with top clothes and save money.

But it didn't go over. Folks weren't interested in going around self-covered; there was a lack of dignity, a cheapness. The public turned from the Business Man because it expected cheapness in his product. And then he took stock in himself . . .

The complete story appears in the January issue of THE SALES MAKER — *you'll enjoy every word. It is a story that is filled with trite truths about "dress in advertising"; a story interesting to advertising man, artist or printer.*

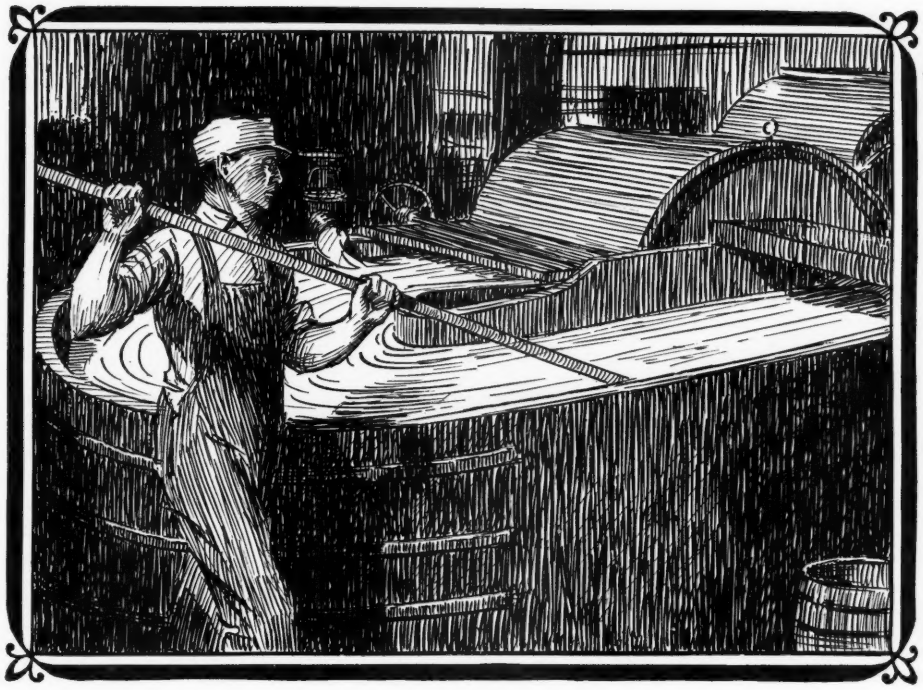
Ask for a copy of THE SALES MAKER. It will be mailed with our compliments.

PENINSULAR PAPER COMPANY

MAKERS of COVER PAPERS

YPSILANTI • MICHIGAN

Dealers in All Principal Cities



The Economy of Knowledge

WHEN you know how to do anything very well because of long experience, you can do it most efficiently and economically. Gilbert Paper Company have made Resource Bond well for over thirty years. We make it economically due to knowledge based on experience. You profit in getting an unusual value for the cost. Resource Bond is made in white and nine attractive colors and is nationally distributed for your service.

RESOURCE BOND

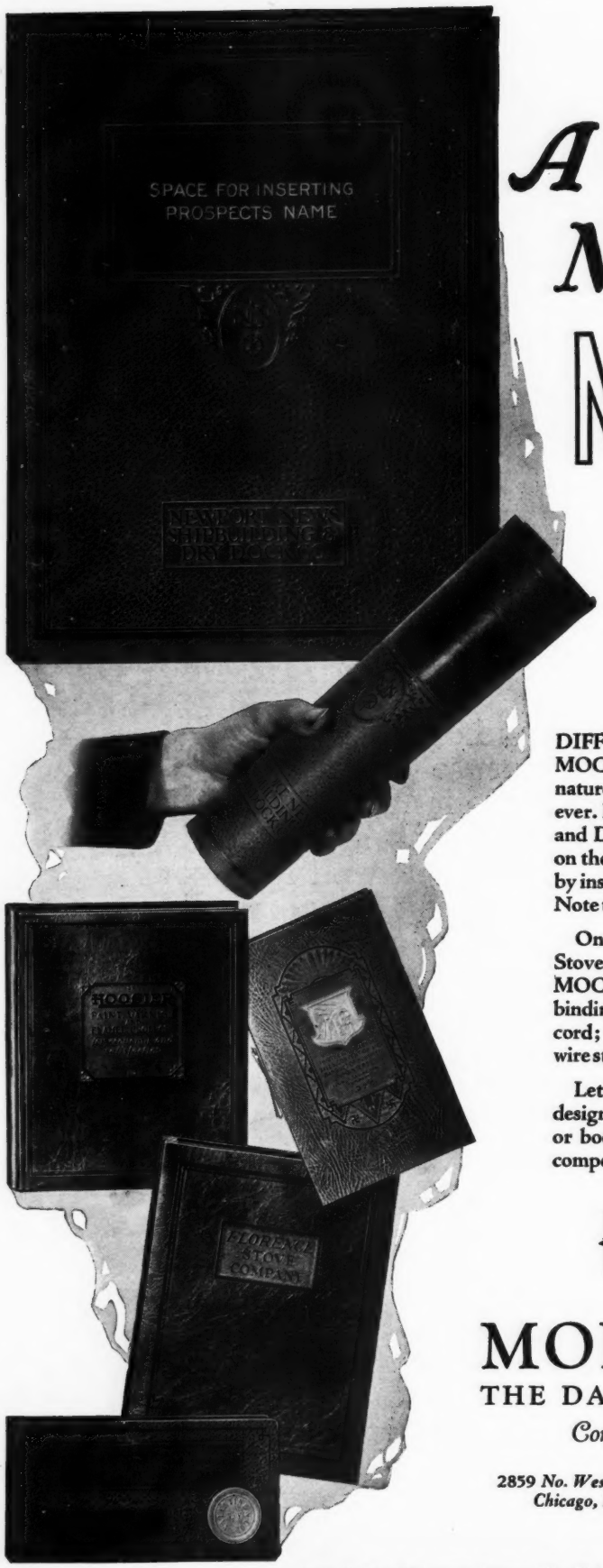
USE BETTER PAPERS — THE BEST PAPERS ARE MADE FROM RAGS — FOR DURABILITY — FOR IMPRESSIVENESS

Manufactured by **GILBERT PAPER COMPANY** ***Menasha, Wis.***

DISTRIBUTORS

Baltimore, Md.	*Baltimore Paper Co.*
Butte, Mont.	*Ward Thompson Paper Co.*
Boston, Mass.	*Knight, Allen & Clark*
Chicago, Ill.	*Empire Paper Co.*
Cleveland, Ohio.	*Kingsley Paper Co.*
Dayton, Ohio.	*Buyer's Paper Co.*
Denver, Colo.	*Carter, Rice & Carpenter Paper Co.*
Detroit, Mich.	*Seaman Patrick Paper Co.*
Indianapolis, Ind.	*C. P. Lesh Paper Co.*
Memphis, Tenn.	*Tayloe Paper Co.*
Milwaukee, Wis.	*E. A. Bauer Co.*
Minneapolis, Minn.	*Swartwood-Nelson Paper Company*
New York, N. Y.	*Conrow Bros.*
New York, N. Y.	*Green, Low & Dolge, Inc.*
New York, N. Y.	*Kuenstner & Lucie Paper Co.*
New York, N. Y.	*Bishop Paper Co.*
Omaha, Neb.	*Carpenter Paper Co.*
Philadelphia, Pa.	*Paper House of Pennsylvania*
Philadelphia, Pa.	*Garrett Buchanan Co.*
Portland, Ore.	*J. W. P. McFall*
Richmond, Va.	*Southern Paper Co.*
Seattle, Wash.	*Carter, Rice & Co. Corp.*
St. Louis, Mo.	*Baker Paper Co.*
St. Paul, Minn.	*Inter-City Paper Co.*
Spokane, Wash.	*Spokane Paper & Stat'y Co.*
Toledo, Ohio.	*Commerce Paper Co.*
Tulsa, Okla.	*Tayloe Paper Co.*
Vancouver, B. C.	*Coast Paper Company*
Washington, D. C.	*Stanford Paper Co.*

Export—Maurice O'Meara Co., New York, N. Y.



A Wonderful New Cover—

MOCOTAN

Beautiful
Durable
Flexible
Waterproof
Inexpensive

DIFFERENT from anything ever before offered, MOCOTAN is also far more adaptable because its nature permits using it without any backing whatsoever. For instance, the Newport News Shipbuilding and Dry Dock Company cover shown here is used on their proposals and specifications, individualized by inserting the prospect's name in the upper panel. Note the flexibility, a feature of MOCOTAN Covers.

On the inch-thick Hoosier Catalog, the Florence Stove portfolio and the Valentine sample book, MOCOTAN is used in accordion-style loose leaf binding. The Calumet program was tied in with a cord; no endsheets or lining are needed. If desired, wire stitching can be put right through MOCOTAN.

Let us work with you in submitting a Molloy Made design for a MOCOTAN cover for the next catalog or booklet you bid on. It may help you eliminate competition. Write us for samples and suggestions.

MOCOTAN is made upon an entirely new principle, without a cloth base—by uniting raw cotton fiber with raw latex (the sap of the rubber tree). Waterproof on both sides—tough—flexible—takes embossing beautifully.

MOLLOY MADE

THE DAVID J. MOLLOY COMPANY

Commercial Covers for Every Purpose

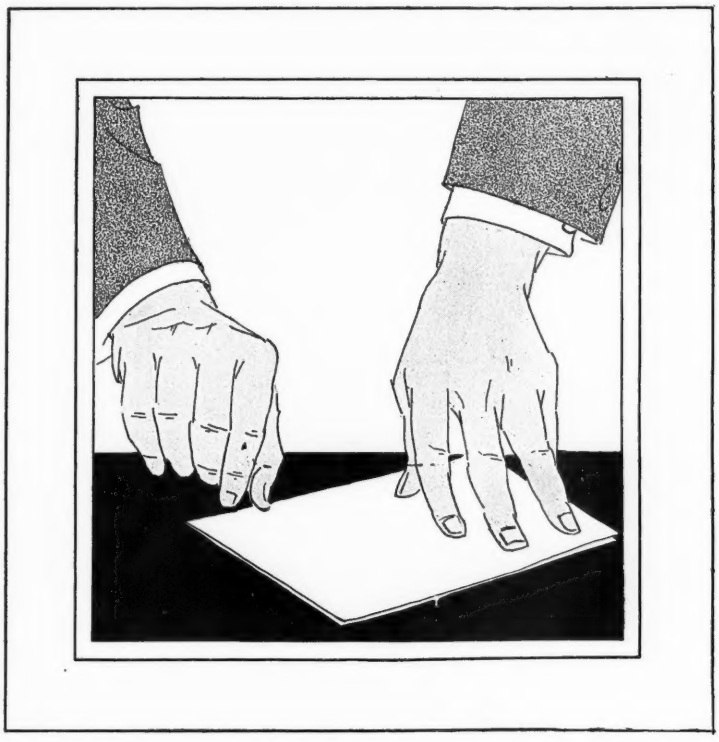
2859 No. Western Avenue
Chicago, Illinois

Sales Offices
In Principal Cities

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

What if it does fold 200 times?

Only *one* quality *really* matters!





WHAT if you *can* fold and unfold any sheet of Gothic Bond 200 times without breaking or tearing the paper?

True this test shows—unmistakably—the strength of Gothic Bond; its ability to buffet abuse. But business stationery doesn't get much abuse.

No, unusual strength isn't the most important factor in business stationery. Only *one* quality really matters.

That quality is the *character* of the paper. The impression it makes. The way it looks to the eye. The way it feels to the fingers. The way it rustles to the ear.

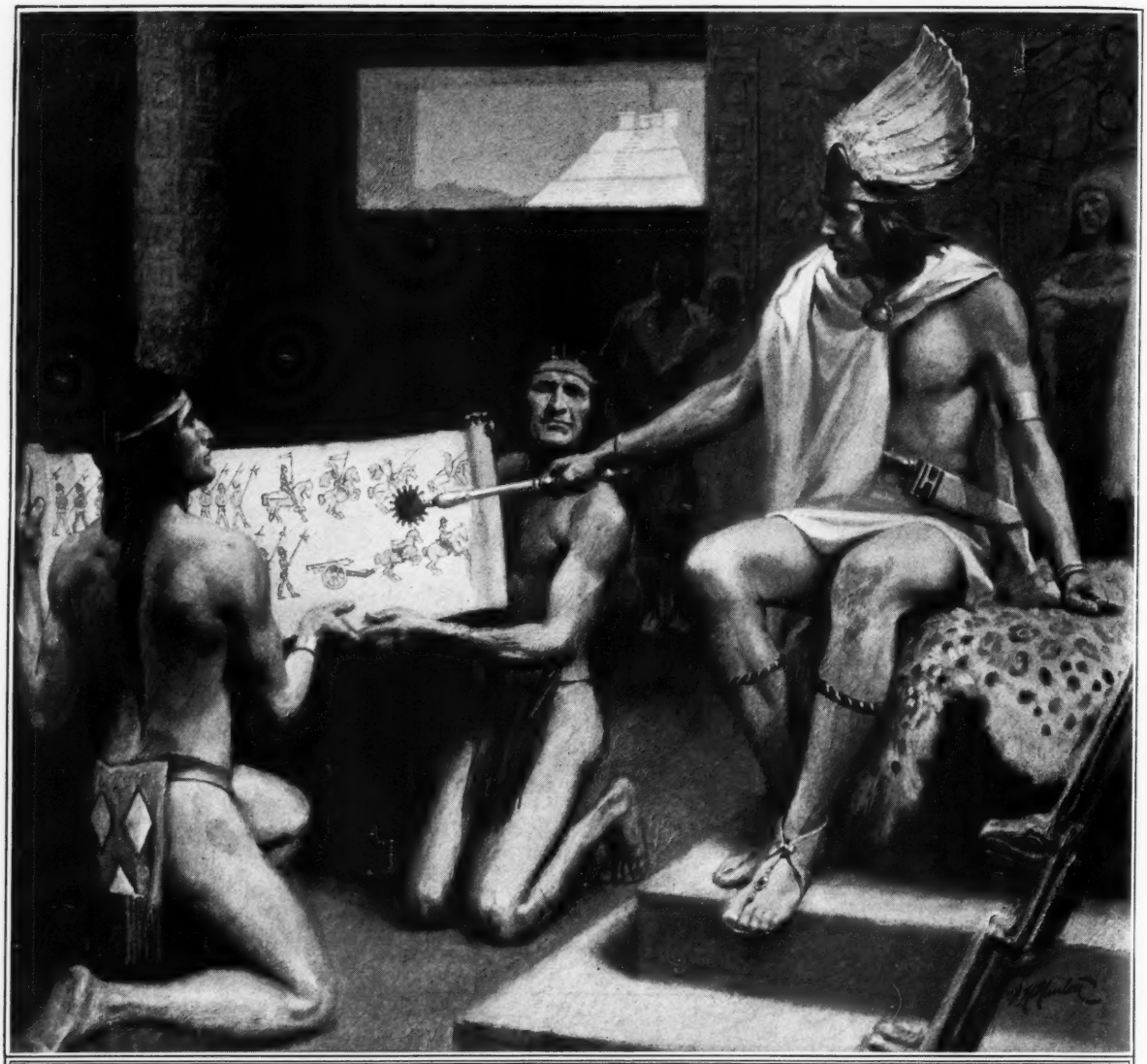
Gothic Bond crackles with a snap that impresses even the untrained ear. Its fine texture responds so favorably to the touch! Its clear white color looks so dignified to the eye.

Such character in paper is usually bought at too high a price. As a result, too much business stationery is printed on paper either too good (hence needlessly expensive), or paper too cheap and too cheap-looking to represent a reputable business.

But now, in Gothic Bond, you can buy a medium priced paper worthy of the finest business. For lithographed, die stamped or printed stationery, as well as printed forms, choose Gothic Bond. It is manufactured by the Parsons Paper Company, Holyoke, Mass.

GOTHIC BOND

MANUFACTURED BY PARSONS PAPER COMPANY, HOLYOKE, MASS.



Such was the perfection of the Aztec pictograph, that on the landing of the Spaniards, the Aztec artists were able to transmit to their emperor such realistic pictures of the conquerors, that not the slightest detail of equipment or personnel was left untold.

Clothe your advertising with realistic illustrations Like the Aztec's.

"Your Story in Picture Leaves Nothing Untold."

BARNES-CROSBY COMPANY

E. W. HOUSER, PRES.

ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
COMMERCIAL PHOTOGRAPHERS

9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.

YOUR REAL COMPETITION TODAY

A condition the alert printing salesman should be well aware of

In the writing paper field your real competition today lies in the "fair" or "pretty good" sheet. But that doesn't make the job harder. It makes it easier.

The P. A. or executive who has admitted that quality counts is well on his way toward Crane's Bond. Some time he will become tired of taking up the question of stock each time he orders letterheads or customer forms. Some time he will want to settle on a standard sheet that will stand all comparisons. Then is the time to step in and put it right up to him about Crane's Bond—with specimen sheets and estimates.

Crane's Bond

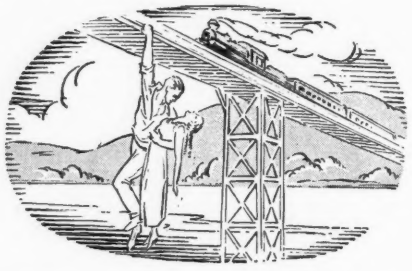
A 100% *new white rag* business paper

The other Crane Business Papers are:

CRANE'S PARCHMENT DEED · · CRANE'S JAPANESE LINEN
CRANE'S OLD BERKSHIRE

CRANE & COMPANY · DALTON, MASSACHUSETTS

"From Rags to Riches"



THE thrill of the old-time melodrama was hardly more gripping than the process that changes rags to rich and beautiful paper for business letterheads. Like the alchemist's dream of making gold is this transformation from rags to paper that will carry important and impressive business letters. Old Hampshire Bond is made from only *new* rags that never have seen service of any kind.

The snap and crackle, the strength and durability, the unmatched beauty, the splendid writing and printing qualities of Old Hampshire Bond, are never achieved by chance.

These qualities come from careful, unhurried work, from fresh, clean, never-before-used rags, and from strict adherence to a production policy that puts fine quality ahead of mere quantity.

Old Hampshire Bond is made in white and twelve splendid colors especially suitable for fine business letterheads. Envelopes to match are carried in stock by Old Hampshire distributors. Write us for booklet showing colors—and name of nearest distributor.

Old Hampshire Bond

HAMPSHIRE PAPER COMPANY

South Hadley Falls ~ Mass.

Also makers of

Old Hampshire Social Stationery

"The Aristocrat of the Writing Table"

A CONTRIBUTION TO THE CAUSE OF MORE EFFECTIVE PRINTING



The Kamargo Book of Basic Treatments

Useful ≈ ≈ ≈

AS A HELP *in selecting cover treatments appropriate to their subjects;* AS A SOURCE *of inspiration;* AS A MEANS *of arriving at impressive layouts—in less time.*

HERE is a book which places before the designer of printing, a complete set of each of the various methods or styles by which a cover may be handled.

Here is a single source of reference and inspiration—useful whenever an effective cover is to be produced.

The demonstrations are not merely examples of "good designs". They are *basic treatments.* Simplified.

Their variety stimulates the imagination and prompts creative thinking. But even more important is their helpfulness in finding the *right treatment.* For no cover design is fully effective unless its "style" is appropriate—unless it "fits" its subject.

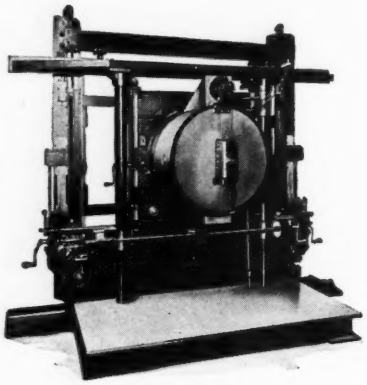
The Kamargo Book of Basic Treatments is another useful tool in the hands of the worker in the graphic arts. It is being distributed by the paper merchants who carry Morocco Covers. If you haven't received your copy, ask our nearest distributor.

KAMARGO MILLS

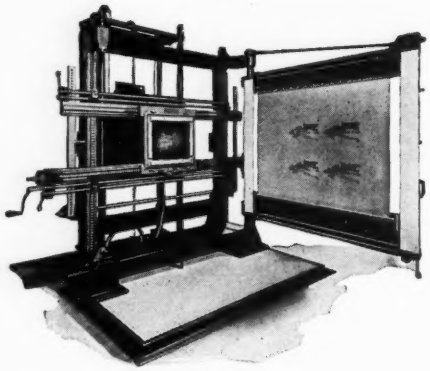
KNOWLTON BROTHERS FOUNDED 1808 **WATERTOWN, N. Y.**

THREE
PHOTO COMPOSING MACHINES

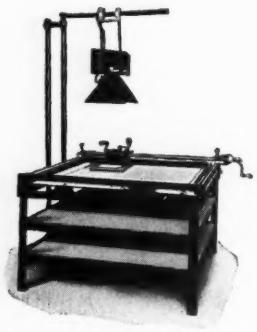
For Making Offset and Direct Press Plates



PRECISION
PHOTO-COMPOSER



UTILITY
PHOTO-COMPOSER



COMMERCIAL
PHOTO-COMPOSER

The finest offset work is printed from H-B Photo Composed Press Plates.

20 years of intensive experience behind these products.

PRECISION EQUIPMENT

Price $20,000 Complete

For high-speed production on repeat or combination forms.

REGISTER AREA, 44″ x 64″
PRESS PLATES UP TO 51″ x 67″

UTILITY EQUIPMENT

Price $15,000 Complete

For full range of work sizes, including Cutouts and Posters.

REGISTER AREA, 44″ x 64″
PRESS PLATES UP TO 51″ x 67″

COMMERCIAL PHOTO-COMPOSER

Price $4,500

For color and commercial work on Press Plates up to 38″ x 52″.

AUXILIARIES CAN BE PURCHASED AS NEEDED

All machines guaranteed to give satisfactory results.

Write for further information

HUEBNER-BLEISTEIN PATENTS COMPANY

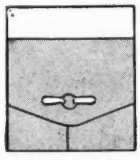
344 Vulcan Street, Buffalo, N.Y., U. S. A.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

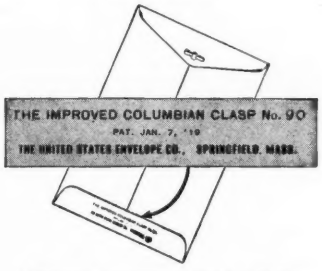
That catalog that didn't make good . . .

Was the printer to blame?





The Improved Columbian Clasp Envelope is made of tough, strong, hard-to-tear paper. The clasp is malleable, doesn't break off after three or four bendings. The metal tongues *always* line up with the flap-punch.



The name, Improved Columbian Clasp, and the size number are always printed on the lower flap.

THE printing, binding and delivery were o. k. But did the printer's job stop there?

The customer used cheap envelopes—and not enough of those catalogs ever reached their destinations.

It doesn't seem fair that the printer should be blamed for selling him what he asked for—a cheap envelope. Yet who else ever gets the blame when the envelopes don't stand up?

Most customers will thank you for pointing out the danger of "saving" on the envelope, only to lose the catalog—and the business it should have brought back.

When you print a catalog or booklet, give it a chance to win; give yourself a chance to get your customer's further business, by selling him envelopes that will stand the rough journey through the mails.

Your paper merchant can supply you with Improved Columbian Clasps, in 31 stock sizes. Or write us for the name of a nearby distributor.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

SPRINGFIELD, MASSACHUSETTS

With fourteen manufacturing divisions covering the country

Improved COLUMBIAN CLASP ENVELOPES



2 Identical Sheets of Paper
—with a 5-cent difference!

It happens frequently! A mill receives an order for a special size sheet to be used on a run of 100,000 catalogs. A mistake is made at the mill in copying on the "Instruction Sheet," and the run is doubled—with no chance to dispose of it to the original purchaser.

What to do with the over-run? It is one of the finest sheets they have ever run through the mill; uniform in weight and finish, beautiful to the eye and a wonderful printing stock. There is only one thing to do. . . . .

SABIN ROBBINS

CINCINNATI, OHIO—*Other Divisions:* CLEVELAND

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

When a Reputable Mill's Loss Is Your Gain!

. . . . . the mill ships the over-run to SABIN ROBBINS, with the request to get what is possible for it. Remember, here is a first class sheet of paper offered to you at a tremendous sacrifice—5 cents on the pound is a low average. Of course you can use it; hundreds of printers could use it to turn out a beautiful catalog, booklet, or broadside.

Mill errors like this enable us to offer you thousands of lots of excellent paper at about two-thirds of their standard value. Thousands of printers take advantage of SABIN ROBBINS mill jobs of paper—thereby saving thousands of dollars. Are you one of them?



Are You Getting These?

SABIN ROBBINS

regular weekly mailings of samples of mill jobs are the means of saving printers thousands of dollars. If you are not getting them, just a word will put you on our mailing list.

PAPER COMPANY

DETROIT · PITTSBURGH · ST. LOUIS · LOS ANGELES

What Do You Want In Printing Paper?



The Founder
WILLIAM BECKETT
1821 – 1895

SO IMPORTANT is the wise selection of papers in advertising that their choice is a question of the first importance in every advertising and printing establishment. The makers of Buckeye Cover and Buckeye Antique Text papers, from an experience of seventy-nine years, venture these observations:

Cover paper must possess, first of all, strength for the protection of catalogues and booklets, strength to endure the stresses of embossing and strength to withstand the wear and tear of careless handling. Cover paper should have great variety and interest of color and it should be very easy to print upon, without limiting the printer in printing process or style of treatment.

Buckeye Cover excels all others in the combination of strength, variety and adaptability to every conceivable printing need.

A text paper should be primarily so beautiful that, when printed upon, it constitutes a direct invitation to read. It should have an inviting, non-reflective and soft-toned surface, suggestive of that mellow maturity that is the charm of rare old books. These qualities, so necessary to fine printed productions, are found in Buckeye Text.

Yet Buckeye Cover and Buckeye Antique Text are moderately priced papers.

The Beckett Paper Company

Makers of Good Paper

IN HAMILTON, OHIO, Since 1848



78 YEARS OF SUPREMACY

FOR more than three-quarters of a century the L. L. Brown mills have specialized in making papers of *supreme* quality,—papers designed principally for important records and correspondence.

Not once during this almost century-long devotion to the highest ideals has a scrap of *colored* rags been used in an L. L. Brown grade. Today these mills are the *only* ones making ledger linen and bond papers from none but WHITE rags.

These are important factors in the supremacy which L. L. Brown papers have maintained for several generations.

L. L. BROWN PAPER COMPANY, ADAMS, MASS.

New York

Chicago

L.L.BROWN MILLS are the *only* mills making ledger, linen and bond papers and using none but WHITE rags

San Francisco

Los Angeles

L.L. BROWN'S

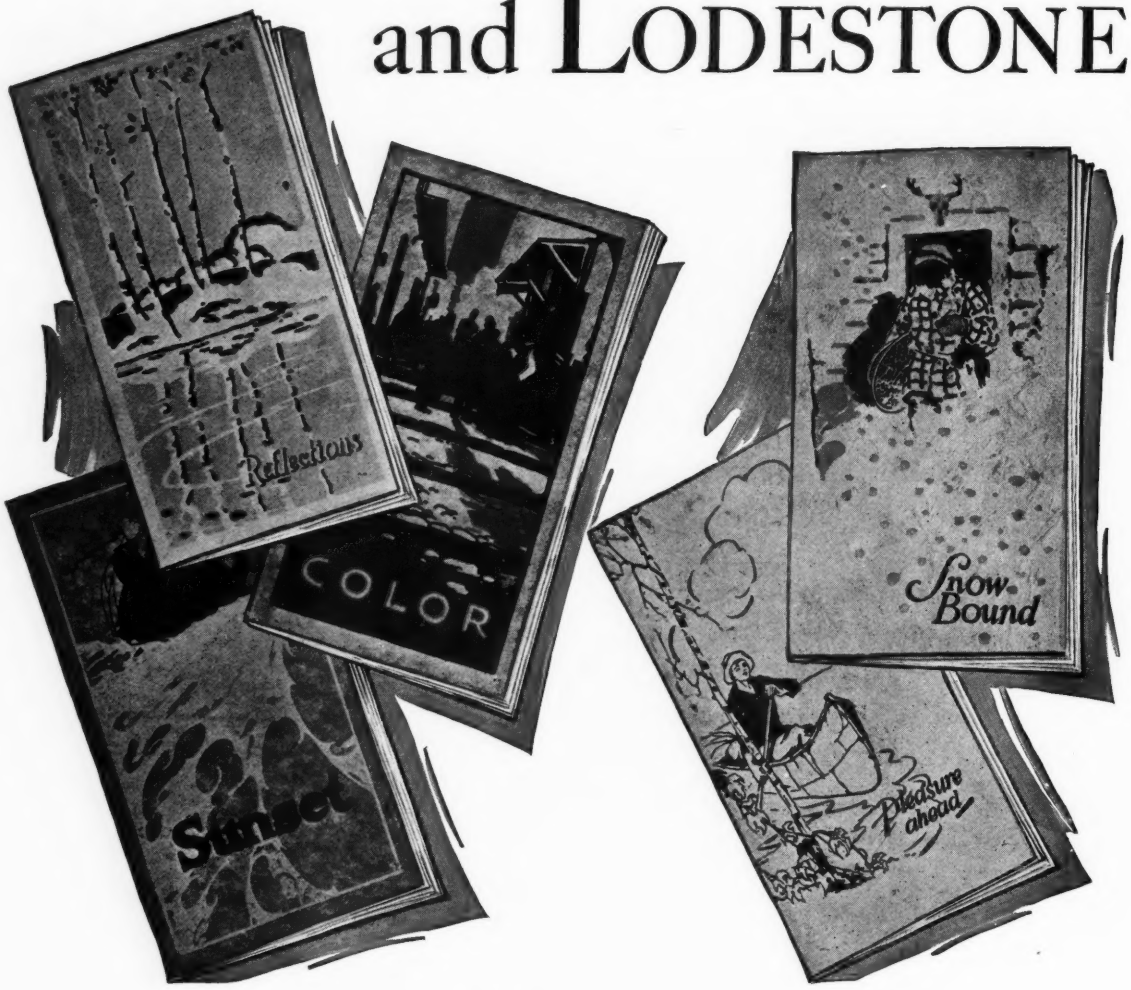
Ledger, Linen and Bond Papers

[SUPREME IN QUALITY SINCE 1849]

BROWN'S LINEN LEDGER *White, buff, blue*	ADVANCE LINEN LEDGER *White, buff, blue*	GREYLOCK LINEN LEDGER *White, buff, blue*	GREYLOCK LINEN LEDGER *with Brown's Flexible Hinge for loose leaf Books*	BROWN'S FINE *White, buff, blue, pink*	BROWN'S LINEN *Cream, blue; wove, laid*
ADVANCE BOND *White, buff, blue, pink*	GREYLOCK BOND *White*	BROWN'S LINEN TYPEWRITER PAPERS	ADVANCE AND GREYLOCK TYPEWRITER PAPERS	BROWN'S MANUSCRIPT COVERS	

1849 1926

SUNBURST and LODESTONE



Two covers—remarkable for their popularity—SUNBURST for its rugged colorful texture—LODESTONE for the sheer beauty of its rock-like finish—Both for their quality.

HAMPDEN GLAZED PAPER AND CARD CO.

HOLYOKE, MASSACHUSETTS

Export Office
W. H. MILES
59 PEARL STREET
NEW YORK CITY

HAMPDEN GLAZED PAPER AND CARD CO., Holyoke, Mass.
I am interested in { SUNBURST / LODESTONE } Covers.
Name ..... *Position* .....
Company .....
Address .....
City ..... *State* .....
I. P. 1

Sales Offices
NEW YORK, N. Y.
CHICAGO, ILL.
SAN FRANCISCO, CAL.

FLEXO LEDGER

EMBODYING THE FAMOUS BYRON WESTON CO. HINGE

Manufactured by

WESTON

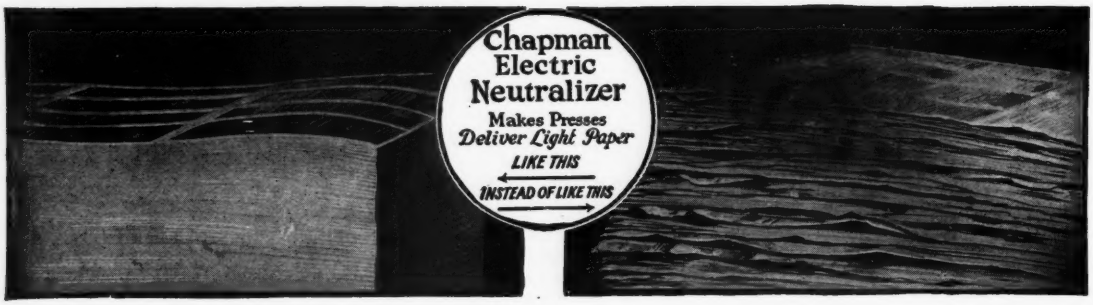
LEADERS IN LEDGER PAPERS

Every bookkeeper recognizes in FLEXO LEDGER the solution of the loose leaf problem. Through a patented Weston manufacturing process, a perfect lying sheet of high-grade ledger paper is available. The outstanding features of FLEXO LEDGER are: **1.** Has a hinge which is not a corrugation, crimp or after treatment, but a process of manufacture in no way affecting the durability and perfect uniform surface of either side of the paper. **2.** Always flat lying, with no spring or bulge at the binder. **3.** Surface of the hinge is the same as any other portion of the sheet. **4.** Every inch of space available for ruling or writing purposes. **5.** Hinge is extra strong. **6.** Paper is of extra good quality of great richness of feel and appearance. **7.** Very tough and hard to tear—extra durable. **8.** Has an ideal writing surface unmarred by erasures. **9.** Ample stocks in all standard sizes and weights carried by FLEXO LEDGER agents from coast to coast, means service to your stationer or bookbinder.

Byron Weston Company

A family of Paper Makers for over sixty-four years

Mills at Dalton, Massachusetts, U.S.A.



Stop Static Now

WEATHER forecasters are predicting a long, hard winter. Continued cold weather means costly interference with production and quality due to static electricity in paper and presses. Now is the time to install the

CHAPMAN *Electric* NEUTRALIZER

It eliminates static electricity absolutely, regardless of temperature or atmospheric conditions, thus making it possible for you to *maintain summer production and quality the year round.*

More than 7000 printing presses now equipped.

UNITED PRINTING MACHINERY CO.
38 PARK ROW, NEW YORK
470 ATLANTIC AVENUE, BOSTON
FISHER BUILDING, CHICAGO

will more than Pay for Itself this Winter...



There is a Difference!

IDEAL Products

Ideal Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt.

Ideal Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Ideal Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

Dogs may be dogs, but there is a difference. Some make their lazy bed on silk pillows. Others earn their "keep" in the traces.

There are rollers and rollers, too. But when you buy rollers you want but one kind—the "husky" kind. They make for "Lower Cost per Impression." They pay their way.

Ideal Rollers cost more at the outset. In the long run they cost less. And that's what counts! Let us tell you more about them—what progressive printers everywhere think of them. The facts cost you nothing.



"The Story of Ideal Rollers" is a book worth your having. It's free for the asking. Send for your copy today.

IDEAL ROLLER & MANUFACTURING CO.

Sole Selling Agents

THE AULT & WIBORG COMPANY

NEW YORK CINCINNATI CHICAGO

Branches in All Principal Cities

General Offices and Plant No. 1
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CHICAGO, ILL.

Plant No. 2
22nd St. and 39th Ave.
LONG ISLAND CITY, N. Y.

THE Northmen, or Norsemen, called themselves Vikings and their leaders Sea-kings. In the course of their wanderings they left colonies in the Faroe Islands and in Iceland. One of their navigators, Leif Ericson, according to legend, visited the coast of New England in 1002. The statue of the *Viking* in Fairmount Park, Philadelphia, is a worthy tribute to the striking characteristics of that hardy race.



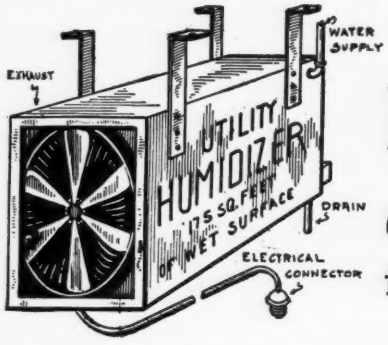
AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

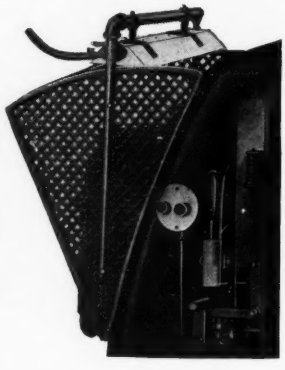
SHERIDAN BLDG. NINTH & SANSOM STS. PHILADELPHIA

PERFECT REGISTER AT ALL TIMES

No Static, No Offset, No Bad Piling, No Stretching, Shrinking, Curling or Cracking of Paper



UTILITY Humidizers *and* Heaters for Printing Plants do the trick



Each Humidizer unit contains 175 square feet of wet surface, and will vaporize one to one and a half gallons of water per hour.

At a cost of only 50 cents per week per cylinder press, you can have uniform humidity in pressroom and bindery. The stock goes through the presses flat all the time and never sticks. State the dimensions of your pressroom and write for estimate for equipment.

Utility Gas and Electric Heaters are now considered standard for the best makes of cylinder and automatic presses.

UTILITY HEATER COMPANY TELEPHONE CANAL 2989 239 Center Street NEW YORK

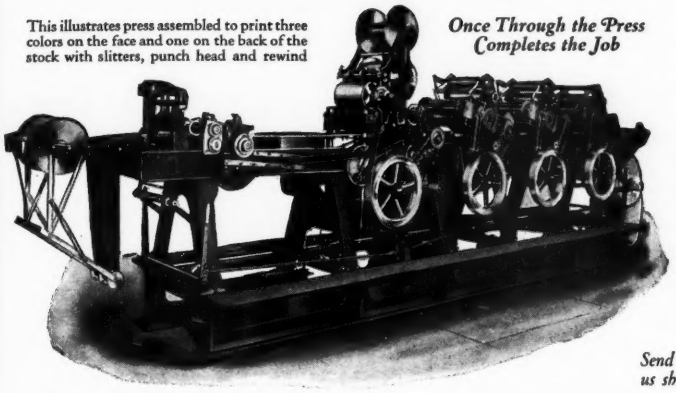
MULTI NEW ERA PRESS PROCESS

Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

Once Through the Press Completes the Job



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

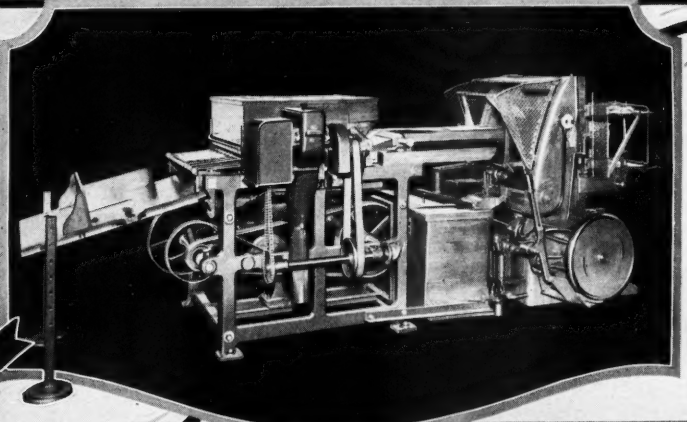
Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

High Speed Bronzing

BRONZES AND CLEANS SHEET IN ONE OPERATION



ADVANTAGES

1. Portable—can be used with different press units.
2. Delivery driven from bronzer—independent of press, easily removed—no timing of bronzer necessary.
3. Economical in use of bronze. Low operating cost—no trained help required.

DIRECT CONNECTION WITH PRESS—now used with Miehle and Babcock Flat Bed, Miehle Vertical, Miller High Speed, Kelly, and more recently also with Offset presses.

Made in four sizes:-19"-35"-51" and 67". When writing for further information please mention largest sheet size for bronzing, also presses with which we are to attach bronzer.

C. B. HENSCHEL MFG. CO.

Milwaukee, Wis.

LEAVINGS

Do you take 'em or MAKE 'em?

Among the millions of printing jobs and contracts awarded each year, the big, rich prizes fall to a small class of printers. The rest take the leavings.

Sometimes the fellows who take the leavings arise and ask themselves why that little group of competitors runs away with all the big-time printing orders. The answer is always the same.

The little group knows that its advantage lies in the ability to *produce*—to produce the quality of stuff that the big buyers are willing to pay for. These printers are always among the first to work with any new process that helps them put competition in the shade. This little group of leaders took up the Peerless process of gold and color embossing and stamping over two years ago.

Do you know why Peerless can help *you* join the little group of leaders? A request on your letterhead will bring the answers to any questions you would like to ask.

PEERLESS ROLL LEAF COMPANY, Inc.

345 West 40th Street, New York

120 High Street, BOSTON **440 S. Dearborn St., CHICAGO**

We have the EXCLUSIVE RIGHT *to offer for sale sensitized papers and films heretofore sold under the names* "TYPON REFLEX PAPER," "TYPON" and "TRP"

Typon Reflex Paper and Film

Made by the Polygraphic Company in Laupen-Berne, Switzerland

for Camera and Contact Work

A Photographic Negative Material of Super-Excellence for Litho, Offset, Rotagravure and Process Engraving

Every progressive firm should become familiar with the new and simplified Typon method of making negatives. This process is past the experimental stage and is being adopted by the largest plants in the country, who have found that it produces results far superior to the old wet plate methods and, at the same time, creates healthful working conditions by eliminating the dangerous chemicals and injurious elements necessary in the old methods.

The latest Typon films and Typon papers have features that are not found in any other product on the market and which are protected by patents and copyrights.

CLIP AND MAIL TODAY

TYPARY and TYPON CORP. of AMERICA
461 Eighth Avenue, New York City

Gentlemen: Please send Typon catalogue fully illustrating and describing the Typon process.

NAME OF FIRM.....

ADDRESS.....

ATTENTION OF.....

TYPARY AND TYPON CORP. OF AMERICA

461 Eighth Avenue at 34th Street

NEW YORK CITY

Telephone: Chickering 8154 **Cable Address: "TYPARY," New York**



KVP

Ideas~then the Paper

Modern business feeds on Ideas. Business men are always looking for them.

But ideas to be properly presented must be on the paper best suited for the message—otherwise the idea may die without being read.

The Kalamazoo Vegetable Parchment Company is continually providing Ideas, carefully worked out on the correct paper, and designed to suggest various applications. That they are hitting the mark is proven by the fine reception given them.

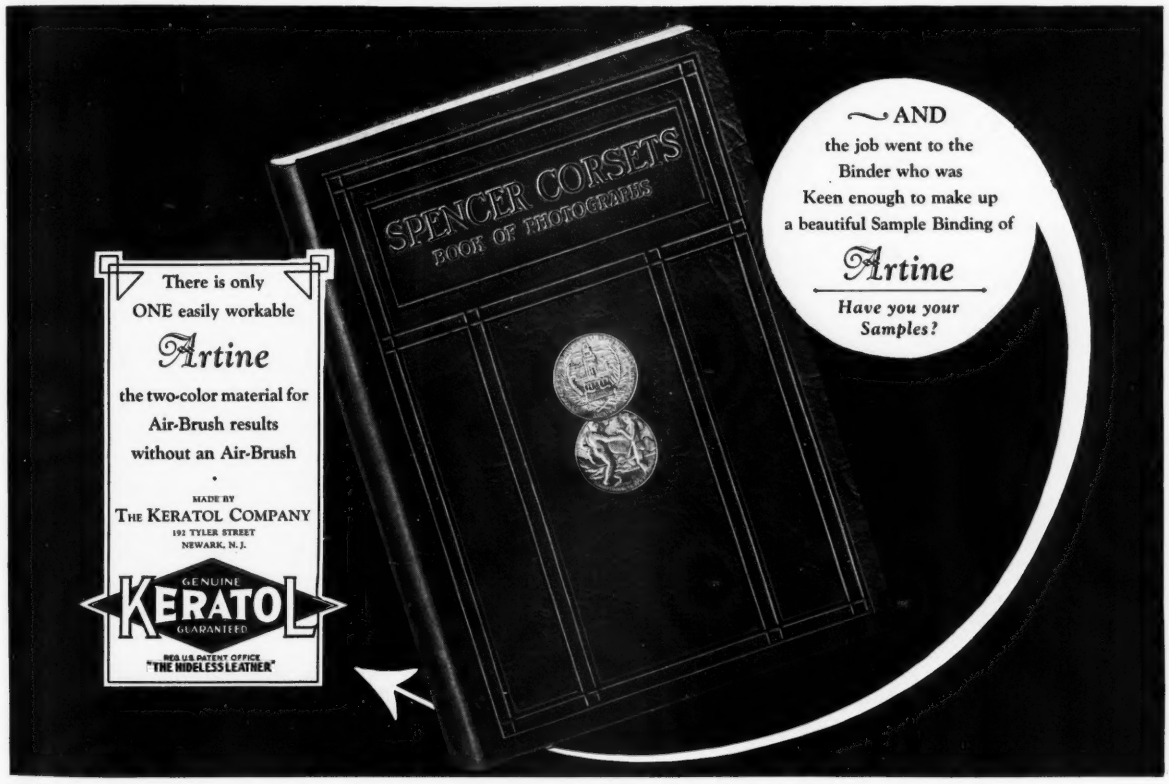
Uncle Jake says—

The business man who doesn't keep his enthusiasm battery well charged will have a lot of competitors go whizzing by him.

Use BOND Paper

KALAMAZOO VEGETABLE PARCHMENT CO.
KALAMAZOO, MICHIGAN

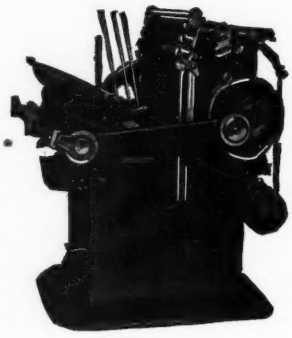
COVERS OF ARTINE COMPEL ATTENTION TO THEIR CONTENTS



USE ARTINE FOR CATALOGS AND ANNUALS ~ *Samples on request*

"They are kept busy"

Brief comments from users of Thomson Printing Presses. Names and complete letters on request.



Colt's Armory
14 x 22 inside chase

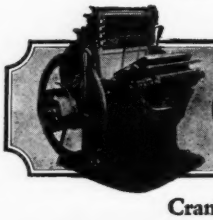
"CAPABLE of almost anything within the chase size." "Will take a large plate without wrenching the machine, where a lighter press would not be suitable." "Makeready becomes a much smaller factor than on the average job press." "They are kept busy and we consider them good profit earners." "We find the makeready easy, impression uniform, and ink distribution good." "Running practically every business day of the year." "We don't hesitate to recommend these presses as money makers."

Send for literature about modern Laureate and Colt's Armory Presses. If you wish, we will gladly send our local sales representative.

THOMSON-NATIONAL PRESS CO., INC.

Long Island City, New York **Fisher Building, Chicago**

Also Sold by All Branches of the American Type Founders Co. and Barnhart Bros. & Spindler



THOMSON
Colt's Armory and Laureate
PROFITABLE PRINTING PRESSES

Crank-Action and Eccentric-Action Cutters and Creasers • Light and Heavy Embossers



Prices Net
F. O. B. Factory
Motor Included

Volume Did It!

Was . . . . . $555 Net
Now . . . . . 423 Net
You save $132

on the

Baum High Duty Folder

which gives you

6,000—12,000—18,000 Folds an Hour.
Hair-line accuracy on all kinds of stock. No spoilage.
Right Angle and Parallel Folds.
$89 initial payment and $29 monthly for 12 months.

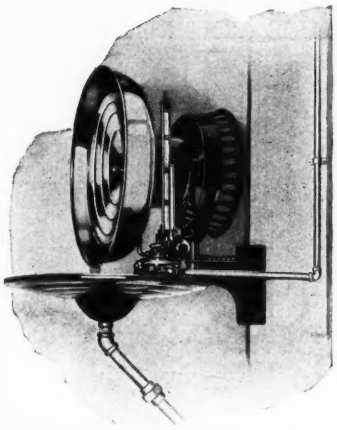
PAYS FOR ITSELF IN A FEW WEEKS

RUSSELL ERNEST BAUM

615 Chestnut Street
Philadelphia, Penna.

With branches in all principal cities for distribution of BAUM FOLDING MACHINES *and* BAUM AUTOMATIC AIR FEEDS *for the Multigraph*

Blotting Out Profits



BAHNSON HUMIDIFIERS
—silent, automatic sentinels that control the moisture content of the atmosphere. In few manufacturing processes is *controlled humidity* so important as in PRINTING

IN THE most efficiently equipped, manned and administered printing plants, plans and calculations are worthless unless—humidity is guarded and controlled to prevent interruptions.

Moisture in the air is necessary. We could not print—nor live, in fact—without it. But for safe, economical and efficient printing the amount of moisture in the air *must* be kept uniform, else fine register will be impossible, sheets will not lie flat, static electricity will cut up all sorts of queer capers, and many other "mysterious" things will happen.

All of which are reflected in profits. *Un*controlled humidity literally *blots out* profits! Can you afford to continue ignoring this important problem?

Let our engineers show you the savings to be effected in YOUR plant. No obligations. Write

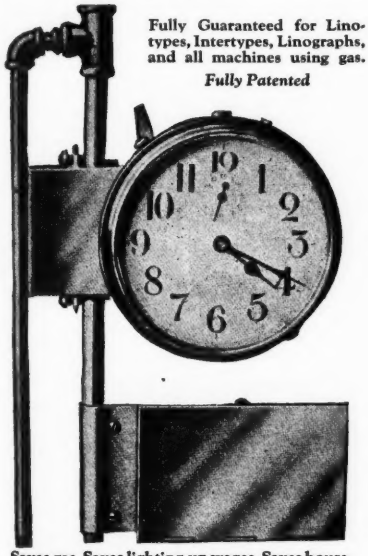
The BAHNSON *Company*

93 Worth Street, New York

General Offices and Factory: **WINSTON-SALEM, N. C.**

Everything for the Printing Plant

The Eveready Automatic Gas Lighter **$45**
10-Day Trial



Fully Guaranteed for Linotypes, Intertypes, Linographs, and all machines using gas.
Fully Patented

Saves gas. Saves lighting-up wages. Saves hours of worrying about starting time. Sent on ten days' trial to responsible firms.

Composing Room Furniture — Equipment — Supplies — Printing Presses — Paper Cutters — Machinery for

Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Routing, Planing, Paper Drilling, Folding, Stitching, Sewing, Gluing, Stripping, Stippling, Bundling, Slitting, Slotting, Making Labels, Seals, Tags, Eyelets, Bevels, Deckle-edges, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, NEW-WAY Melting Furnaces, AUTOMATIC GAS LIGHTERS for Slug Casting Machines, and Other Machines Using Gas, Attachments for Miehle, Kelly and Cylinder Presses.

Foundations for Machinery to Eliminate Vibration, Automatic Stringing Machines, Complete Industrial Contracting and Engineering. Electrical Power Equipment. Special Machinery Designed and Built.

Howard D. Salins
Golding Printing Machinery

608 So. Dearborn Street **Chicago, Illinois**

Profitable Quantity Production

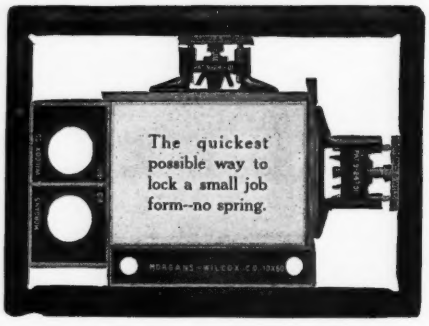
THE GOLDING ART JOBBER gives you strength, duplex or treble distribution and speed. This combination assures quality production with profit.

Because the GOLDING ART JOBBER actually contains more weight of iron and steel, and because all impressionable parts work from positive fixed centers, it stands to reason that this press is stronger, more rigid and durable.

Order through your dealer or write us direct for complete information

GOLDING PRESS DIVISION
American Type Founders Company
FRANKLIN, MASS.

You Feel SECURE!



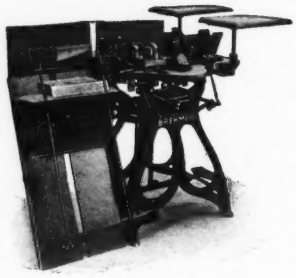
When you put a form on a high-speed, automatically fed press you can let the machine run hour after hour without fear of trouble

If you use the

M. & W. LOCKUP
(Shown in Cut)
Note few pieces used. No wood or quoins and no spring.

Morgans & Wilcox Mfg. Co.
Middletown, N.Y.

BREHMER'S
End Sheet Pasting Machine



This machine is intended to paste any size of plate, maps, end-sheets, etc., to sections. It will also turn the end-sheets, etc., round the section and paste them on either to the right or to the left of same.

Brehmer Thread Sewers
Brehmer Wire Stitchers
Brehmer Folders
Brehmer Thread Stitchers

GEBRÜDER BREHMER
Leipzig-Plagwitz

Are You Buying Type?

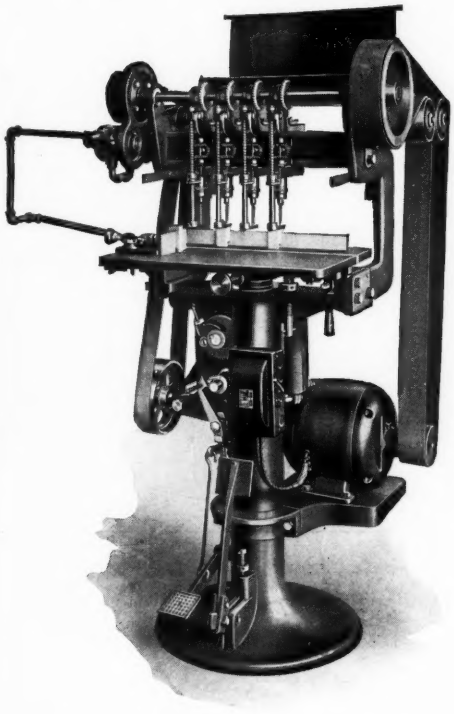
WHAT TYPE FACES? Typography is a sales factor. Give your customers the popular series. With a Thompson Type Caster practically every new foundry face is available, as well as those made for any type casting or composing machine on the market.

WHAT QUANTITIES? A study in shop efficiency. Do not allow your compositors to work with an inadequate supply of type, spaces or quads. The Thompson will produce quickly and economically all the material required in sizes from 6 point to 48 point.

WHAT COST? Settle the continuous debate between office and shop by installing a Thompson. The economies will be reflected by lower costs in composing room and pressroom.

THOMPSON TYPE MACHINE COMPANY
223 WEST ERIE STREET - CHICAGO

Use Thompson Type (*foundry quality*)



BERRY Round Hole Cutter

CUT *your* COST *on round holes with a* BERRY DRILL

The new model No. 4 Berry drills clean, smooth holes through 2 inches of stock, whether it be news print or the hardest binders board.

The patented cutter (illustrated below) does away with clogging of drills, reduces breakage to a minimum and insures clean-cut holes.



OVER THREE HUNDRED IN USE

Illustrated Catalog Sent on Request

BERRY MACHINE CO.
716 North First Street
ST. LOUIS, MO.



freedom!

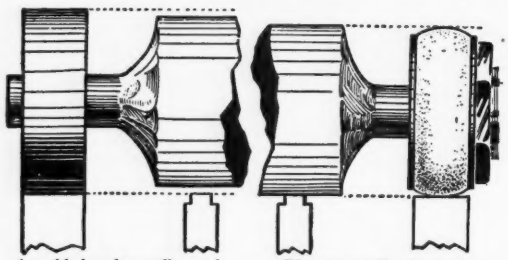
The inventors and manufacturers did their part in providing the washing machine, electric iron and other household appliances. But it took the help of liberally illustrated advertising to sell them.

The country's foremost artists pictured the convenience of this new home equipment. Photo-engravers reproduced their illustrations for booklets and folders. And madam, seeing, was convinced. Now machine-made freedom for the housewife is a reality.

Well illustrated advertising will help solve many of your customers' selling problems. Let our Art and Engraving departments assist.

CRESCENT ENGRAVING COMPANY
KALAMAZOO MICHIGAN

COLD WEATHER



An old shrunken roller with regular steel truck—form must be underlayed, and even then the rollers will drag on the form.

The same roller lowered to exact type height with Morgan Trucks. Rollers with trucks of same diameter will not slur.

The Morgan Expansion Roller Truck will eliminate your trouble when the rollers are cold and shrunken to a smaller diameter than the regular steel truck.

A TURN OF THE NUT DOES IT

PRICE PER SET

8x12 Set of Six	$7.75	12x18 Set of Six	$ 9.00
10x15 Set of Six	8.00	14½x22 Set of Eight	12.00

A Necessity on Every C. & P. Press

They Make Better Work. 50% Saved in Rollers and Ink. They Are Noiseless. They Do Away with Bearers.

Ask your dealer or send direct to

Morgan Expansion Roller Truck Co.
100 No. Larchmont Blvd., LOS ANGELES, CALIF.

¶If You'd Perfect Yourself in the Art of Type Display take advantage of this Big

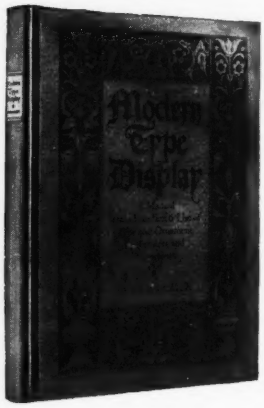
COMBINATION

Money-Saving

OFFER

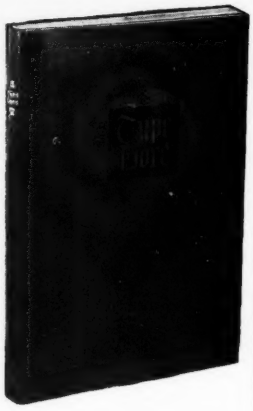
J. L. FRAZIER'S TWO BOOKS
"Modern Type Display" and "Type Lore" *only*
$8

A Liberal Education in Typography



"Modern Type Display" is the practical book supreme on the arrangement and display of type and the use of rules, ornaments and borders. Text and illustration instruct in the fundamental principles, a knowledge of which is essential to good typography and makes it certain, eliminating doubt and experiment. The book is profusely illustrated, both with simple examples, illustrating points as developed, and finished work replete in suggestion. "Modern Type Display," now in the second edition, is the biggest seller of contemporary books on typography. Regular price (alone), $5.25, postpaid.

"Type Lore" relates the story back of the popular fonts of today, knowledge that compositors who would advance should possess, but here sugar-coated by a practical angle running throughout. To know how to use Bodoni type one must know Bodoni and his work; to successfully impart the charming Colonial atmosphere the typographer must know Franklin's printing. In addition "Type Lore" discusses the qualities and handling of the various widely used faces as respects spacing, appropriateness, suggestiveness, etc. They are rated as to merit, the opinions of qualified experts being the standard of comparison. Regular price (alone), $5.00, postpaid.



¶If you anticipate purchasing one of these practical books, get them both for $8.00, postage prepaid.

Act at once. This offer will be limited

THE INLAND PRINTER CO.
632 Sherman Street Chicago, Illinois



Find These Hidden Profits in Your Plant!

Use the Premier Register Table



The Premier Table will begin to earn money for you from the first hour in your plant

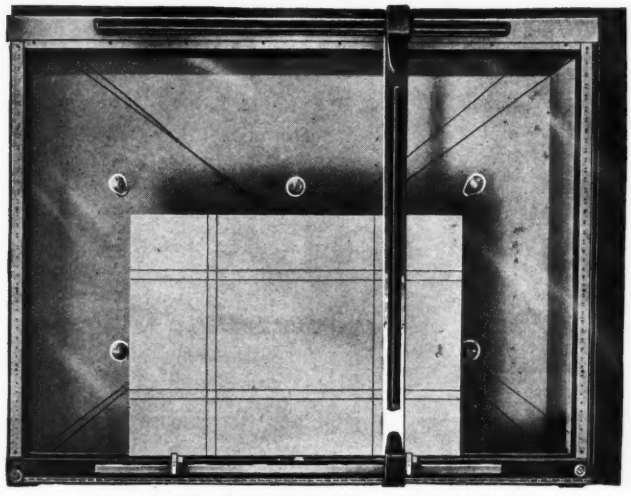
By using the Premier Register Table you eliminate risk in the registering of forms. It gives rapid and efficient results without depending on the human element. And it is as easy to use the Premier table as it is to use a ruler.

Uneven Mill Edge Paper
Accurately Registered with Premier

Sheets to the full size of the table can be accurately registered, whether the guide edge is true or uneven. It is quickly adjustable, accurate and speedy.

If you are paying wages for line-up and register work without the use of the Premier Table, the extra cost of this work will pay for a Premier in a few weeks or months.

Made in two standard sizes, for sheets up to 38″ x 50″ and 45″ x 65″.



Top view of Premier Register and Line-up Table. Illuminating chamber is finished in heavily coated white enamel

Write us for further details

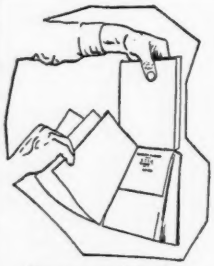
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Accuracy *Balanced Construction* *Higher Speed* *Increased Production*



You can tear sheets from center of Pad. It's a pad till the last sheet is used

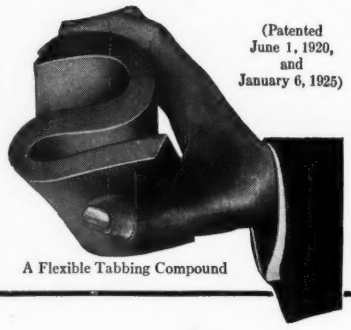
Sheets Tear Off Clean!

Nurex Tabbing Compound

is non-inflammable. No gasoline or benzine to explode. It is flexible. Applied cold with a brush and dries in 3 to 5 minutes per coat. You can print and assemble in gangs. It will not crack under the cutter. Sheets tear off clean. It works the same winter or summer. It is the wonder compound. It saves 50 per cent labor.

COLORS: Red or Natural
Put up in Gallons or Quarts Government Measure

NUREX supplied through all Printers' Supply Houses



(Patented June 1, 1920, and January 6, 1925)

A Flexible Tabbing Compound

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Binds from ⅛ inch to ½ inch thickness of all kinds of paper

A necessary and profitable part of every printing office equipment

A sturdy Staple binder made for flat and saddle back work.



Six different lengths of staple in three thicknesses of wire.

Only adjustment necessary is for different thicknesses of work.

Downward pedal stroke.

Ten inch reach for insertion of work.

Staples to a core: Fine, 313; Medium, 200; Heavy, 125.

The Acme Staple Binders are the only Staple Binders made complete from the raw material to the finished product in our own factory.

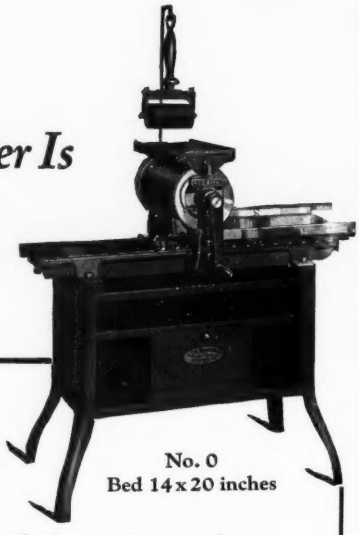
Catalogue on request

Acme Staple Co.

Established 1894

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No. 0
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For All Makes of Printing Presses

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SCHMIDT BROS., Chicago.

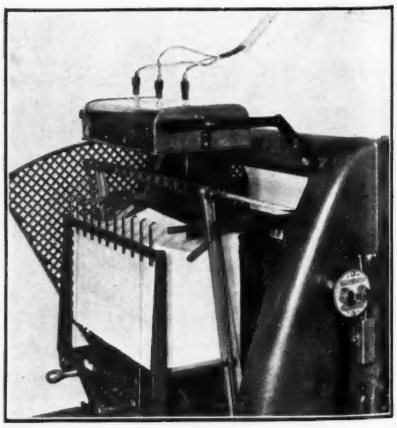
Gentlemen: We have been looking for years for just such a heater and would not do without it.
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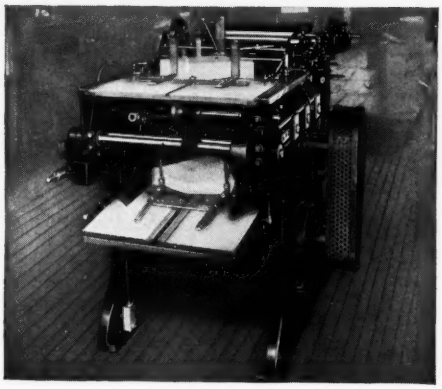
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THE DOYLE-ALLEN INK DISTRIBUTOR for Better Platen Work

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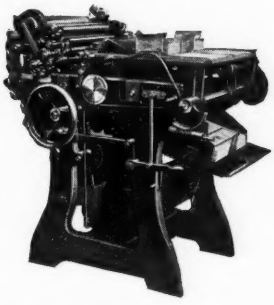


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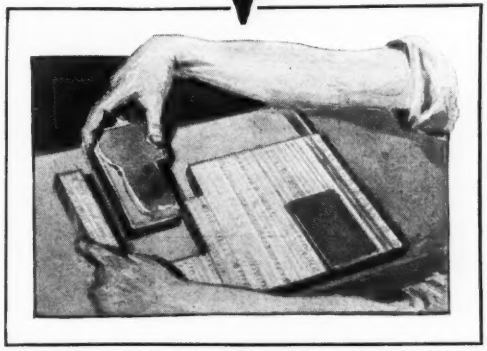
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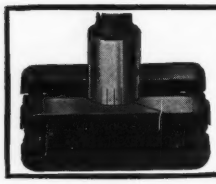
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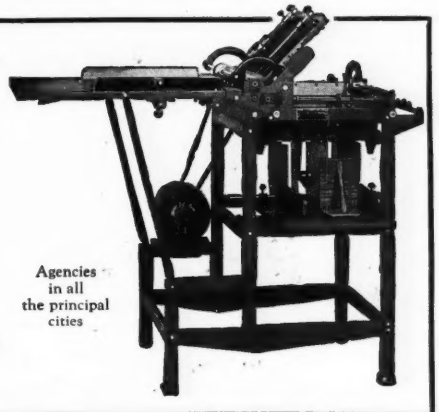
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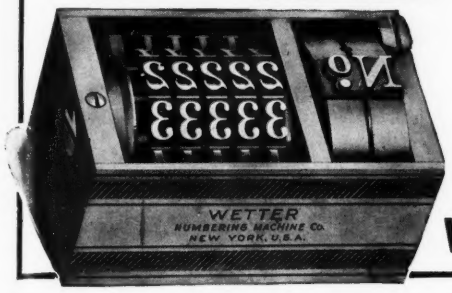
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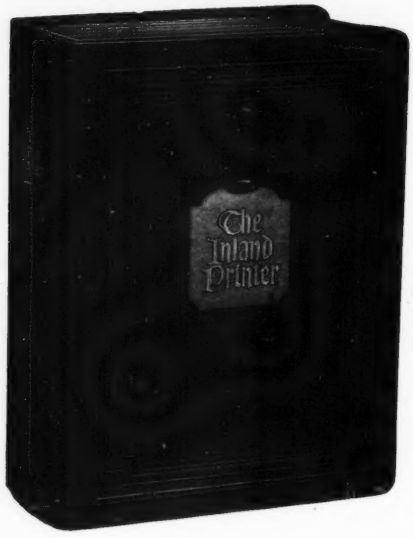
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THE INLAND PRINTER

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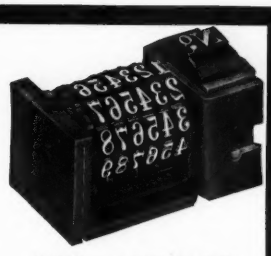
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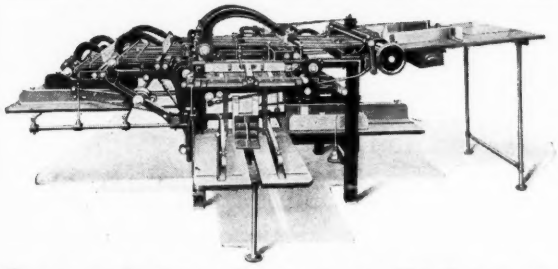
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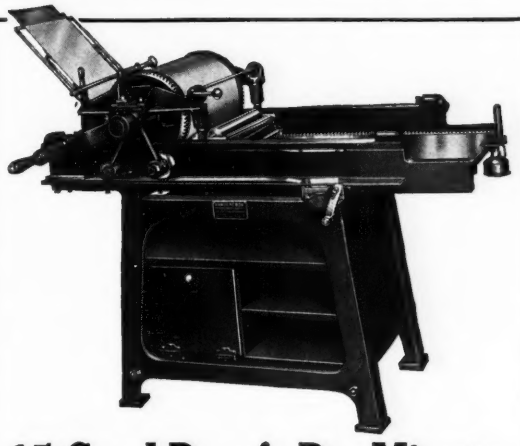


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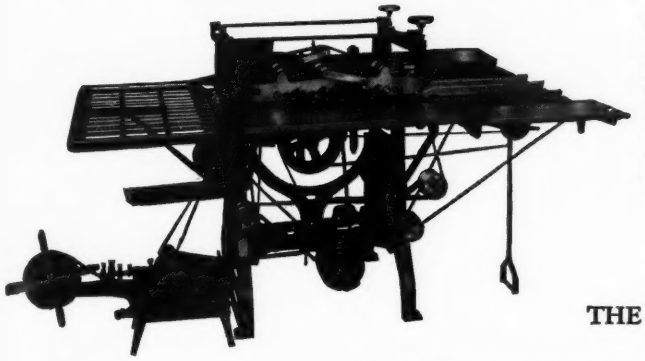
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8pt	13	15	18	20	23	25	27	30	32	35	37	40	42
10pt		12	14	17	19	21	23	25	27	30	32	34	36
12pt		11	13	14	16	17	19	21	23	24	26	28	29
14pt			10	11	13	14	16	17	18	20	21	22	24
18pt				9	10	12	13	14	15	17	18	19	21

TYPE SIZE	NUMBER OF CHARACTERS TO PICA MEASURES												
	18	19	20	21	22	23	24	25	26	27	28	29	30
6pt	52	55	58	61	64	67	70	72	75	78	81	84	87
8pt	45	47	50	52	55	57	60	62	65	67	70	72	75
10pt	38	40	42	44	46	48	51	53	55	57	59	61	63
12pt	31	32	34	36	38	39	40	42	43	45	47	49	51
14pt	25	26	28	29	30	32	33	34	36	37	38	40	42
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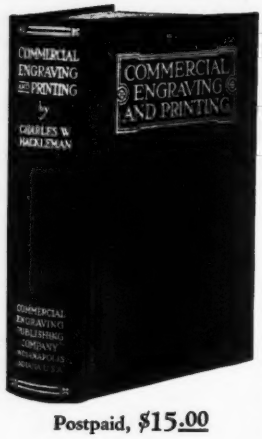
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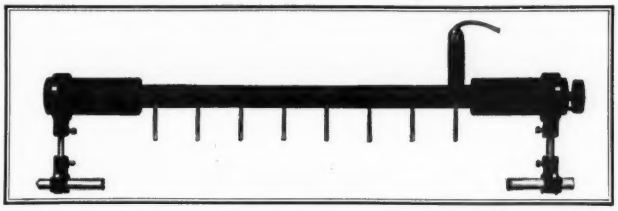
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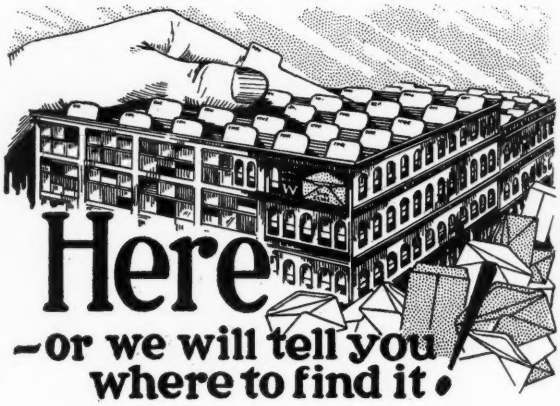
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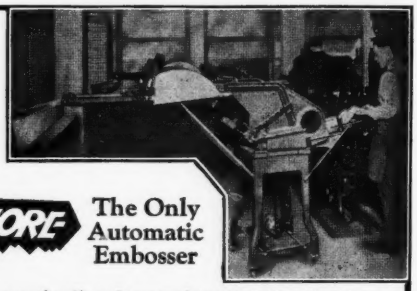
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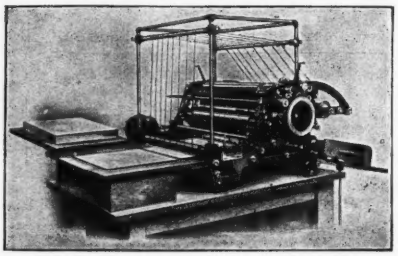
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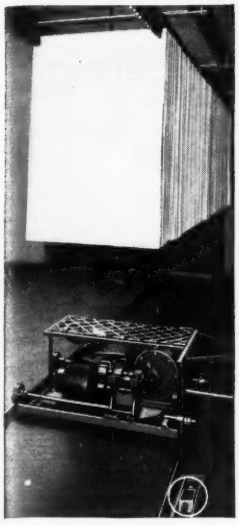
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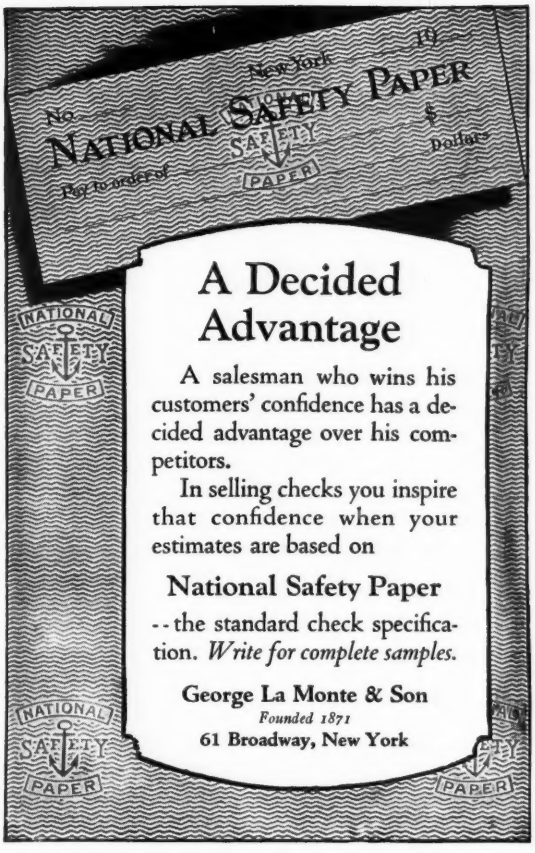
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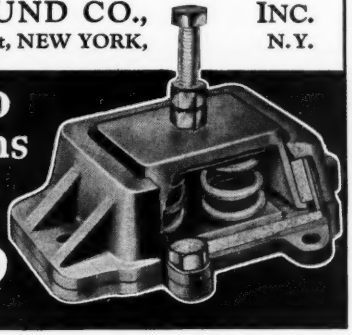
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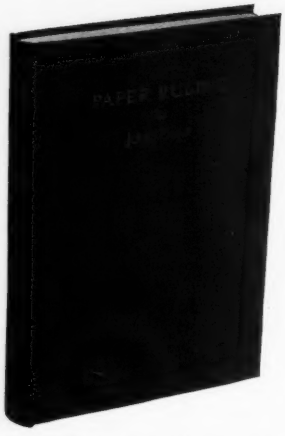
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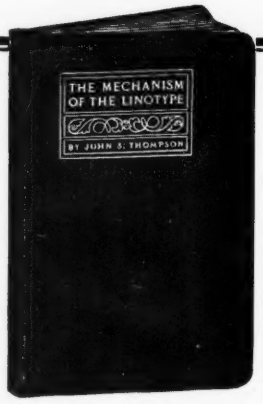
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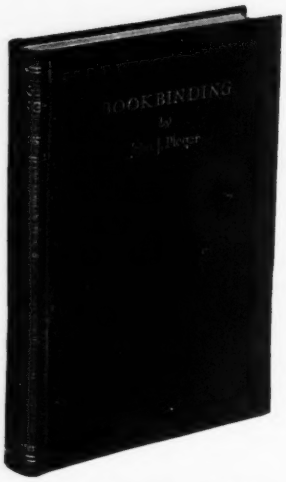
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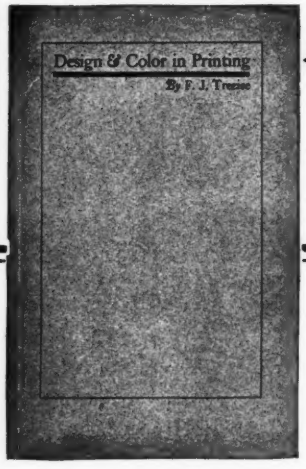
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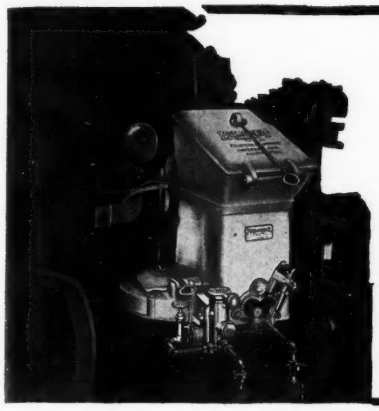
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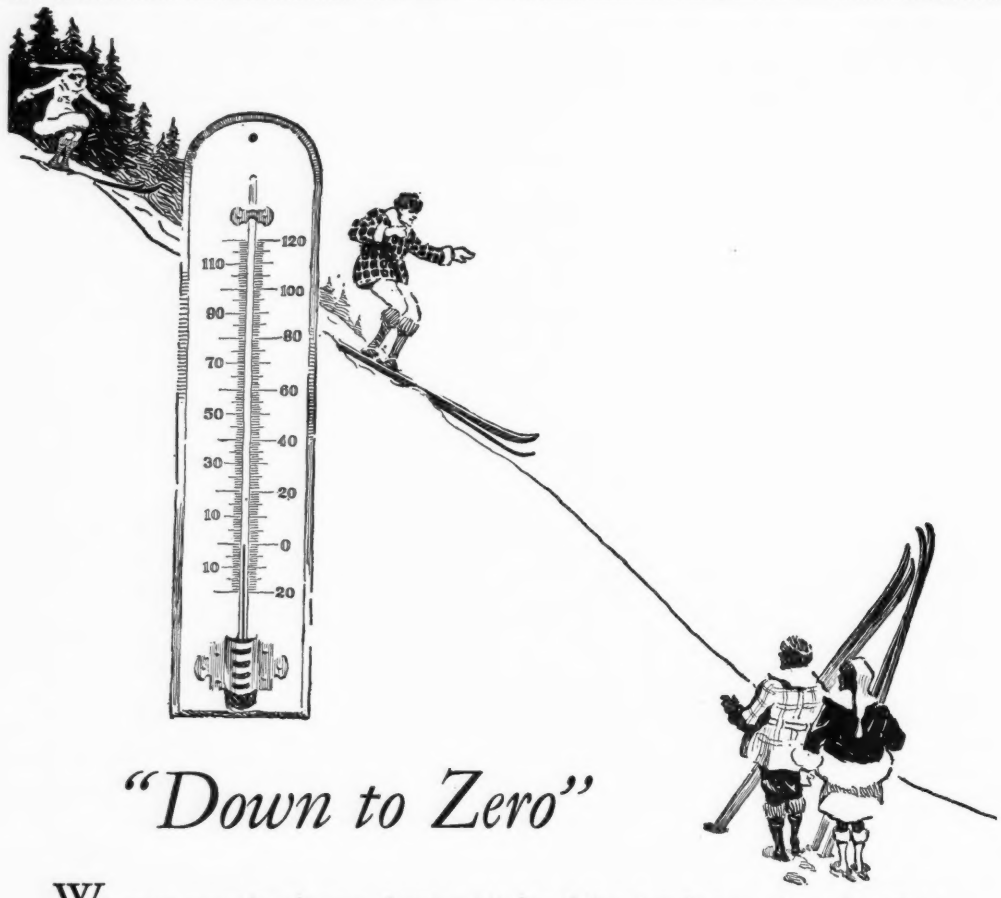
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THE INLAND PRINTER

February, 1927

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

VOLUME 78 NUMBER 5

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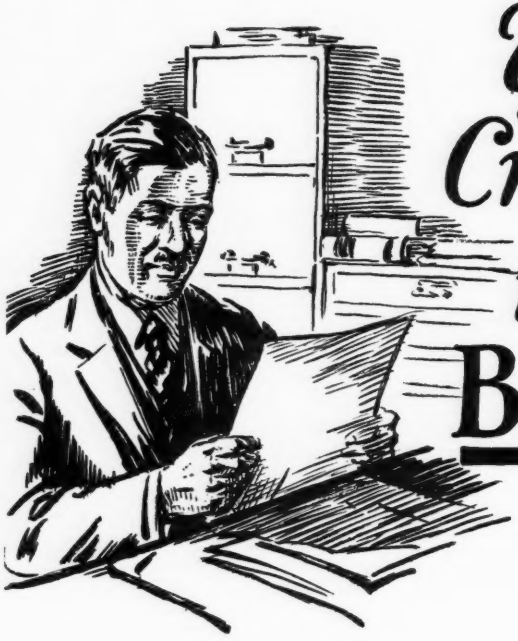
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Rouse, H. B., & Co.	714-715
Royal Electrotype Co.	708-709
Royle, John, & Sons	706
Salins, Howard D.	861
Scott, Walter, & Co.	872
Seybold Machine Company Division	733
Sievering, Philip	869
Smyth Mfg. Co.	881
Southworth Machine Co.	744
Sta-Warm Electric Heater Corp.	870
Stephens & Wickersham Quoin Co.	868
Stevens, Chas. N., Co.	887
Stokes & Smith Co.	867
Stokes, A., & Co.	879
Stolp-Gore Co.	887
Swart, Geo. R., & Co.	865
Thompson Type Machine Co.	863
Thomson-National Press Co.	860
TriAd Direct Advertising Service	826
Triangle Ink & Color Co.	878
Typary & Typon Corp.	858
United American Metals Corp.	874
United Printing Machinery Co.	854
U. S. Envelope Co.	847
Utility Heater Co.	856
Vandercook & Sons	875
Wanner Machinery Co.....873,	887
Want Advertisements	823
Warren, S. D., Co.	830-831
Western States Envelope Co.	877
Weston, Byron, Co.	853
West Virginia Pulp & Paper Co.	Insert
Wetter Numbering Machine Co.	871
White, James, Paper Co.	888
Wiggins, John B., Co.	883
Williams, Brown & Earle	868
Willsea Works	750
Wing's, Chauncey, Sons	874
Wood, Nathan & Virkus	Cover

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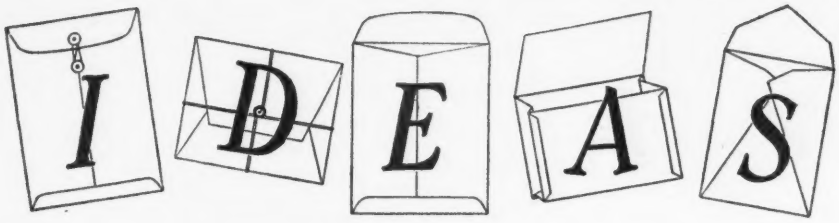
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on ENVELOPES

"To get attention let's send it out in an *unusual* Envelope."

Heard quite often, and proving that Advertisers and Printers are realizing more and more the important part an Envelope plays in Direct Mail Advertising. It is the part of a mailing the recipient sees first—and the first impression must be good.

Let us show you what other successful Printers and Advertisers are doing. Ask us to show you Envelopes that have made good. Let us make suggestions as to uniqueness, style, shape of flap, quality, color, weight and finish of paper, etc.—or bring your own ideas to us for completion.

The benefit of 25 years' experience in making Quality Envelopes is yours for the asking. We make all kinds of Envelopes including Portfolios, Expansion Envelopes, Corrugated Board Mailers, Snap Fastener Envelopes, etc., etc.

[We are equipped in our manufacturing department to execute promptly orders for Announcements, Envelopes, Greeting Cards, etc., in special sizes and styles to meet individual or special requirements. Any suitable paper or board from our stocks may be utilized in making up such special orders.]

Send for Sample Book of Envelope Papers which describes and illustrates styles and shapes of Machine-Made and Hand-Made Envelopes made in our factory.

Suggestions, samples and prices gladly furnished

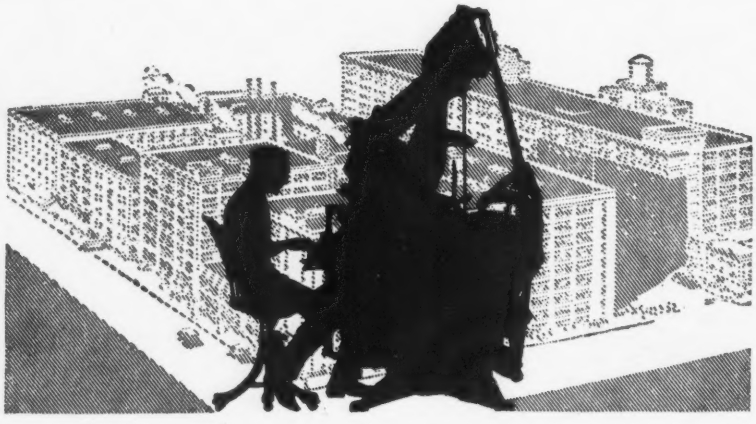
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Paper Merchants • Envelope Manufacturers

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